



ORB OPERATING MANUAL

zero[®]88



ORB OPERATING MANUAL

If a portable or temporary three phase mains supply is used to power this desk, we recommend that the desk mains plug is removed before connecting or disconnecting the supply. Serious damage will occur if the desk is connected across two phases.

This equipment is designed for use as a lighting control desk only, and is unsuitable for any other purpose. It should only be used by, or under the supervision of, an appropriately qualified or trained person.

Zero 88 reserves the right to make changes to the equipment described in this manual without prior notice. E & OE.

Federal Communications Commission

This equipment has been tested and found to comply with the limits for a Class A digital device, pursuant to part 15 of the FCC rules. These limits are designed to provide reasonable protection against harmful interference when the equipment is operated in a commercial environment. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instruction manual, may cause harmful interference to radio communications. Operation of this equipment in a residential area is likely to cause unacceptable interference in which case the user will be required to correct the interference at the operators expense.

IM 8755 Issue 1.0 – April 2009

Software Version 5.0

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Table of Contents

Table of Contents.....	3	Add Fixtures.....	32	Moving Groups.....	81
Introduction.....	6	Patching Fixtures.....	34	Deleting Groups.....	81
This Manual.....	6	Patch Views.....	37	Group Window.....	81
The ORB Lighting Desk.....	6	Patch Wizard.....	39	Palettes.....	82
Front Panel Controls.....	9	Editing Fixtures.....	42	What are Palettes?.....	82
Quick Start Tutorial.....	17	Auto Menus.....	47	Recording Palettes.....	82
Getting Started.....	17	Desk Setup.....	49	Naming Palettes.....	82
Setting Up the Desk.....	17	Peripheral.....	52	Outputting Palettes.....	82
Adding Fixtures.....	17	Files.....	59	Updating Palettes.....	83
Exiting Setup.....	19	Clear Options.....	63	Copying Palettes.....	83
The main user interface.....	20	Network.....	64	Moving Palettes.....	83
Controlling Dimmers.....	21	The Output Window.....	71	Deleting Palettes.....	83
Controlling Fixtures.....	22	Programming.....	74	Palette Windows.....	84
Cues.....	23	Tagging Parameters.....	76	Cues, Stacks and Pages.....	85
Palettes.....	25	Smart Tags.....	76	Cues.....	85
User Definable Keys (UDK).....	27	The Command Line.....	77	Programming Cues.....	85
Groups.....	27	Basic Record Commands.....	77	Naming Cues.....	86
Group Window.....	28	Clear.....	77	Editing Cue Output Levels.....	86
Submasters.....	28	Updating.....	78	Editing Cue Fade and Delay Times.....	87
Saving Shows.....	29	Update Options Window.....	78	Editing Cue Triggers.....	87
Loading Shows.....	30	Groups.....	80	Changing the Next Cue.....	88
Setup.....	31	What are Groups?.....	80	Adding Macros to Cues.....	88
Patch.....	32	Automatic Groups.....	80	The Cue Stack Window.....	88
Adding Fixtures.....	32	User Defined Groups.....	80	Playing Back Cues.....	90
		Naming Groups.....	80	Copying Cues.....	92
		Copying Groups.....	80	Moving Cues.....	92

Deleting Cues.....	92	Submasters	104	Deleting Effects	111
Cue Stacks	92	Location of Submasters.....	104	Macros	112
Cue Stack Directory Window.....	92	The Submasters Window	104	In Built Macros	112
Naming Cue Stacks	93	Recording Submasters	104	The Macro Window.....	112
Copying Cue Stacks	93	Playing Back Submasters.....	105	Recording a Macro	113
Moving Cue Stacks.....	93	Chase Submasters.....	105	Naming a Macro	113
Deleting Cue Stacks	93	Using Playbacks as Submasters.....	105	Running a Macro	113
Cue Stack Setup Window	94	The Submaster Setup Window.....	105	Copying a Macro.....	113
Chases	96	Changing Submaster Page.....	106	Moving a Macro	113
Pages.....	98	Fade Times on Submasters	107	Deleting a Macro	113
Loading a Page onto the Playbacks	98	Editing Submasters	107	Auto Macros.....	114
Naming Pages	98	Previewing Submasters	107	Advanced Programming	115
Page Window	98	Copying Submasters.....	107	Record Options Window	115
User Definable Keys (UDKs).....	100	Moving Submasters	107	Wheel Editing Modes	118
Channel Data UDK	100	Deleting Submasters.....	107	Knockout Function	120
Cue UDK.....	100	Effects	108	Park Function.....	120
The UDK Setup Window	100	The Effects Palette Window.....	108	Rem Dim Function	120
Naming UDKs.....	101	Auto Effects.....	108	Fade and Delay Times	120
Group UDK	101	Effect Parameters on the Wheels	109	Fade Time Commands.....	121
Fixture UDK	102	Applying Effects	109	Try Cue Function	121
Palette UDK	102	The Effects Window	109	Highlight Function.....	121
Macro UDK.....	102	Recording Effects	110	Home Function	122
Changing UDK Page	102	Naming Effects	110	Remote	123
The UDK Window	102	Applying Effects	110	Other Features	124
Editing User Definable Keys.....	103	Copying Effects	110	Windows	124
Deleting User Definable Keys.....	103	Moving Effects	111	Screen Navigation Keys.....	125

Mouse Operation on Windows	125	Desk Light.....	138
Trackball	126	DMX Input.....	138
Preview Cue Window	126	DMX Output	138
Preview Palette Windows.....	127	Kensington Lock.....	138
Preview Group Window	128	Operating Environment	138
Preview UDK Window	128	Troubleshooting	139
Preview Macro Window	129	No DMX Output?	139
Active Playback Window.....	129	Fixtures Not Responding?	139
DMX Output Window	129	No Intensity Output ?	139
User Views.....	130	Desk Does Not Boot.....	139
Software Updates	131	Software Installation Problems	139
Glossary	132	Front Panel not responding?.....	139
Technical Specification	136	Reporting a problem	140
Mains Inlet.....	136	Basic Maintenance	140
Audio	136	Quick Reference Sheet	141
Remote Input.....	136	Fixture Types supported by ORB.....	143
SMPTE.....	137	Index.....	158
MIDI	137		
Video Output.....	137		
CAN Port	137		
Ethernet	137		
USB Ports	137		
Keyboard & Mouse	137		
Touchscreens	137		
External Storage Devices	137		
AV Port.....	137		

Introduction

This Manual

This manual describes the operation of the ORB lighting desk. This chapter contains an overview of the capabilities and controls of the ORB.

The Quick Start Tutorial chapter is designed to get you up and running with the desk, but is not a substitute for the whole manual. For more detail on each function, this manual is divided into chapters, one for each major area of control.

As the ORB is a powerful lighting desk which can be set up in many different ways, experience is the best way of fully learning the desk. Through time you will develop your own operating style.

Throughout this manual the following conventions are used:

References to front panel controls, buttons and lights appear in capital letters, for example:

GRAND MASTER, COLOUR, <UDK3>.

Soft buttons which appear on the monitor are displayed as follows:

[Desk Setup], [Values].

Syntax keys which appear on the LCD screen above the main keypad are displayed as follows:

{Knockout}, {Close}, {Merge}.

The ORB Lighting Desk

The following section is a summary of the main functions of the ORB lighting desk.

Graphical Interface

The desk operates a graphical interface which is provided by up to two external monitors.

All the setup, programming, playback and output information is displayed graphically on the monitor screens.

The desk provides two XGA outputs on the rear panel of the desk. The monitors are used extensively to display information and shortcut buttons.

Two touch screens can be connected to the desk via VGA and USB ports as an option to provide you with easier input facilities.

Keys on the front panel enable quick and direct access to the various monitor screens.

Cursor keys and an internal trackball on the front panel allow you to move around the monitor. These functions can optionally be mimicked using a USB keyboard and mouse.

Command Line

The primary method of programming ORB is via a command line, which is displayed on the monitors. Commands can be entered using the front panel keys, control wheels, external keyboard or by clicking on objects with the mouse or trackball.

Above the command line is a Suggested Commands bar which indicates the next available keys in your command syntax.

Control Channels

The desk has 2048 channels of control. These can be assigned and patched as any number of Fixtures, across the 4 DMX universes on the desk.

Fixtures

Every device controlled by ORB is known as a Fixture. Fixtures can be a simple generic dimmer channel, or a complex DMX device such as a colour scroller, moving mirror or moving head (eg VL3000, MAC 700). Any item controllable via a DMX signal can be assigned as a fixture on ORB.

On the ORB, dimmer channels are a simple fixture with one parameter. Moving heads, moving mirrors, LED and Video systems controlled by DMX are fixtures with multiple parameters.

Within the Fixture Library, the ORB is told which channels control which parameters of the fixture. These are then grouped into Position, Colour and Beamshape.

Fixtures can be given a user defined name and number, for ease of reference.

Fixtures can be patched to any of the DMX output channels (1 – 512) on any of the DMX universes (1 – 4).

Fixture parameters can be manipulated from within the Output Window, from where they can be added to cues, palettes, submasters, User Defined Keys, or macros.

Cues, Cue Stacks and Playbacks

The desk allows you to record cues, for use in any of the 1000 user programmable cue stacks. Each cue can have a number, name, trigger, a wait time (auto cues) and a set of delay, and fade times. It is possible to give each parameter of each fixture their own individual fade and delay times in each cue.

The desk provides 10 playbacks, which can be switched between 100 pages.

Groups

The desk provides 1000 user definable groups. Automatic groups for each fixture type in the schedule can be generated from the Setup area, if required.

Palettes

The desk provides 1000 user programmable palettes for each of the four attributes (Colour, Beamshape, Position and Effects).

User Definable Keys (UDKs)

The desk provides 20 pages of 10 User Definable Keys. The User Definable Keys may be assigned to Groups, Fixtures, Palettes, Effects, Cues, or channel data.

Submasters

The desk provides 20 pages of upto 30 Submasters. The submasters may be played back via DMX In or using the Playback Masters.

Output Processing on the ORB Desk

The ORB has two distinct channel types: **Intensity** channels and **Attribute** channels (Colour, Beam and Position).

The main difference is that Intensity channels can be flashed, are mixed with their source's Master Fader and the GRAND MASTER, and can have distinct Fade Up and Down times.

When you play back a cue, park a channel, or manually manipulate a channel in the programmer, you give ownership of the channel to that specific area of the desk.

Introduction

When a channel is owned, the programmed value (or series of values, if it is defined as a chase or effect) is output. However, the previous owner(s) are not forgotten, and go into in a history list.

When a cue is released, it loses it's places in the history, whether it currently owns them or not. The most recent owner in the history will then regain ownership, and hence control the output of that channel.

If a channel is not owned by any source, then it will output zero for an Intensity channel, or it's default value for an Attribute channel.

Front Panel Controls

This section of the manual describes the controls and displays on the front panel of the ORB desk. The front panel controls have been divided into the following sections:

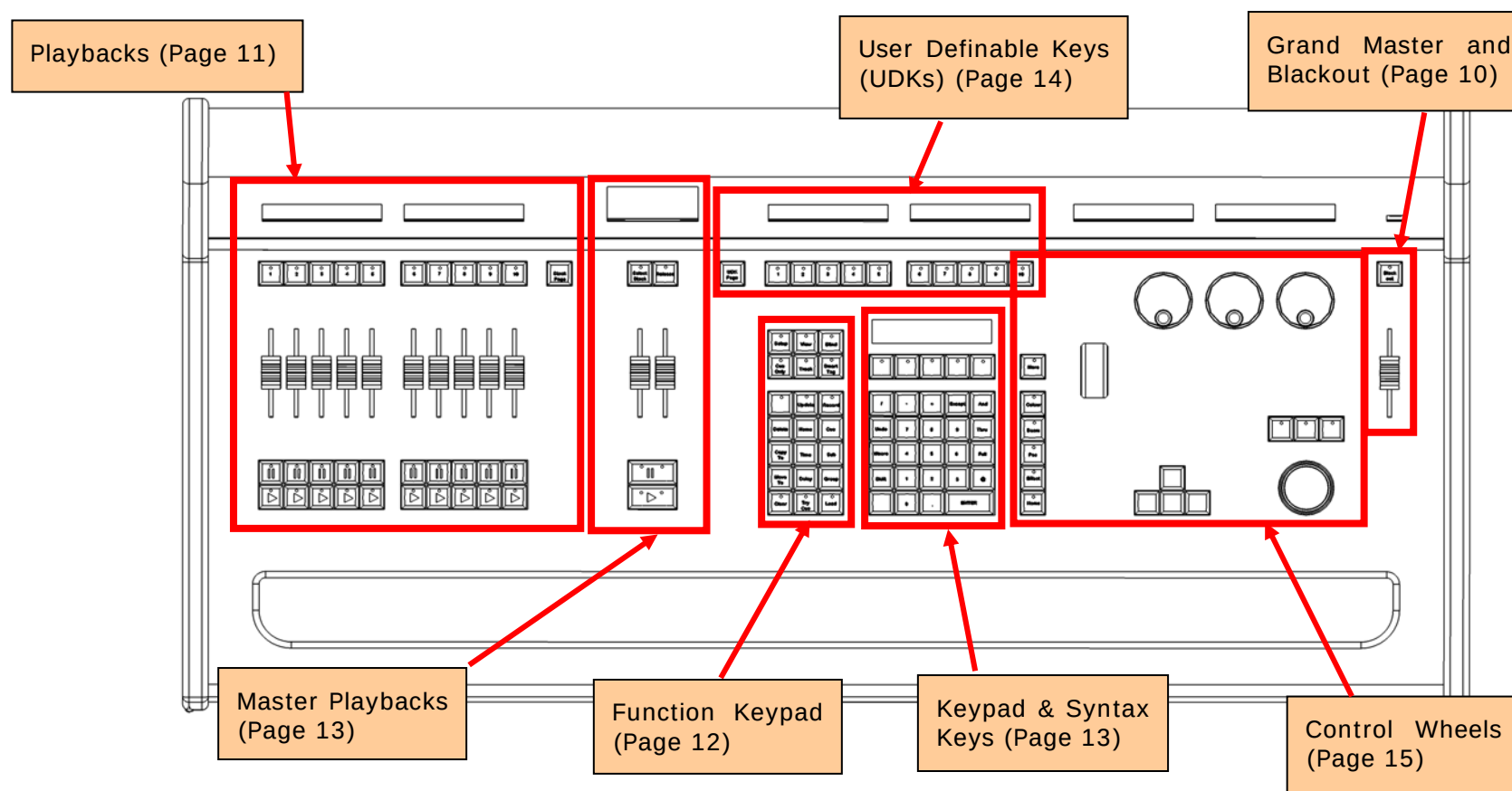


Figure 1 - Front Panel Controls

Introduction

Grand Master and Blackout

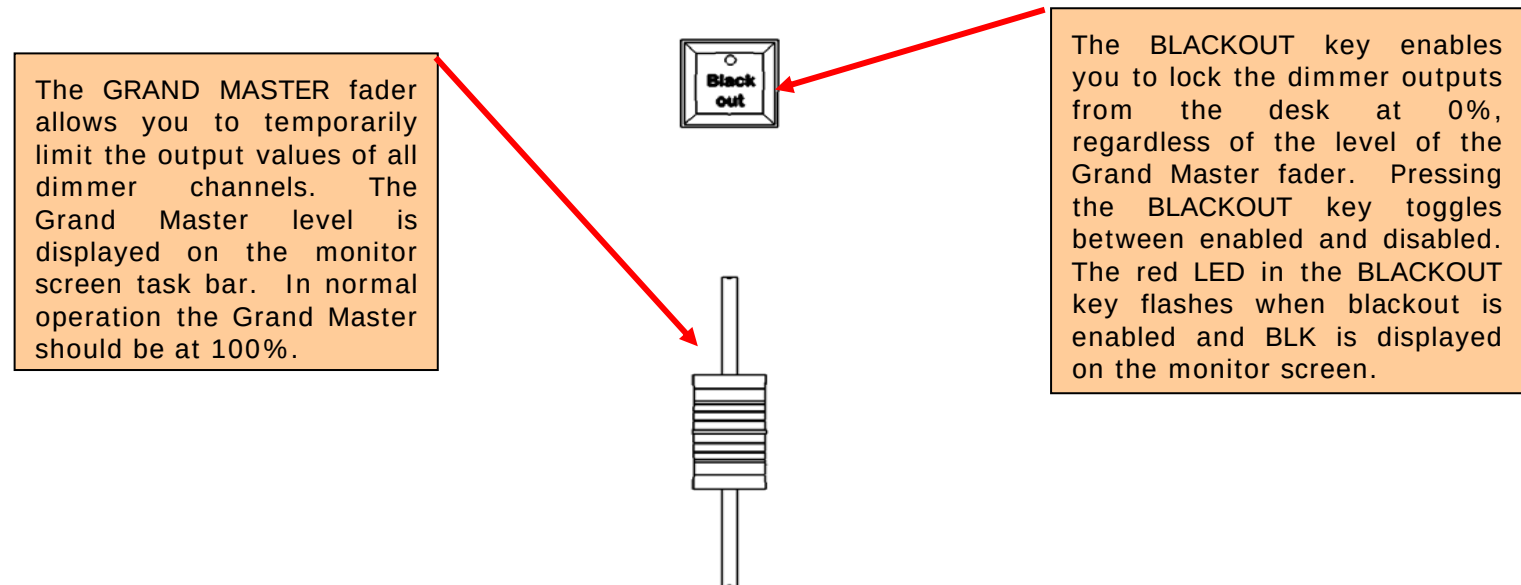


Figure 2 - Grand Master & Blackout

Playbacks

Playbacks are used as the main programming and playback area of ORB. These playbacks can function in one of two ways – as Cue Lists (also known as Cue Stacks), or as Submasters.

The ORB has 10 playbacks, which can be paged between Page 1 and Page 100. Each page contains a new set of 10 playbacks, giving a total of 1000 playbacks available for programming.

Each playback has a number of controls available:

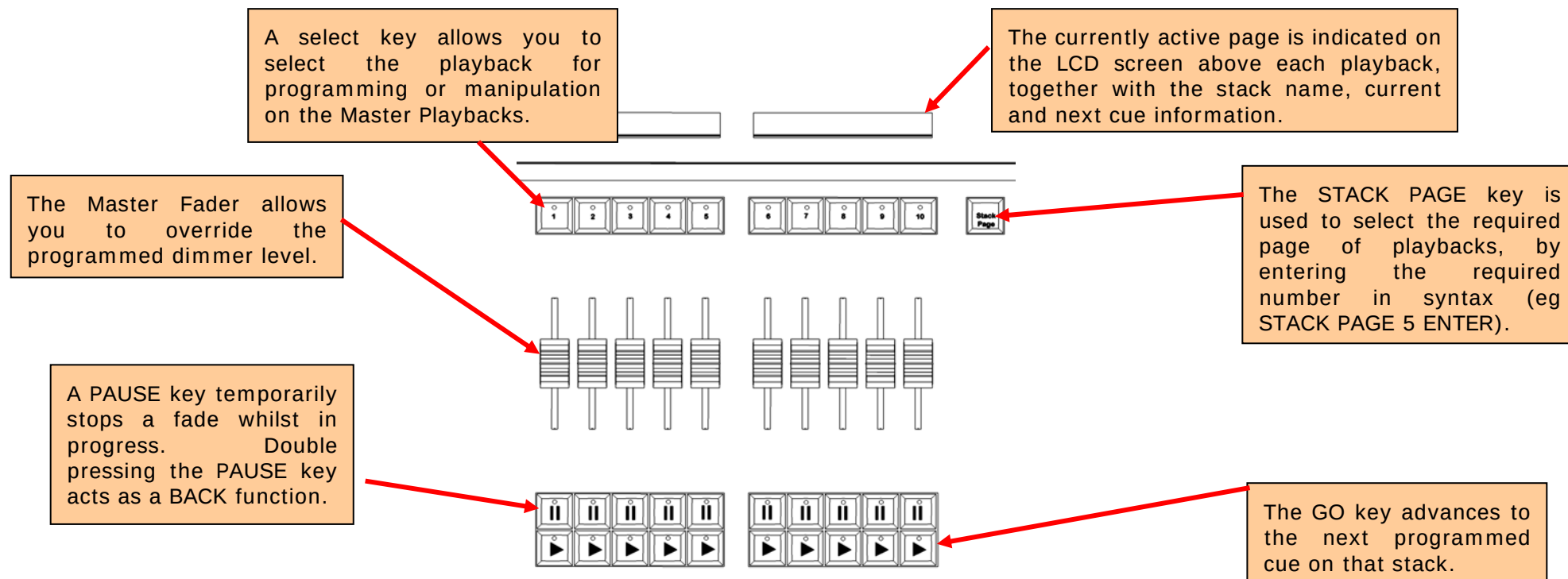


Figure 3 - Playbacks

A number of additional controls are available for releasing cue stacks and activating cue stacks on the Master Playback. These are detailed in later sections.

Introduction

Master Playbacks

The master playbacks allow you to control a selected playback using more advanced playback control.:

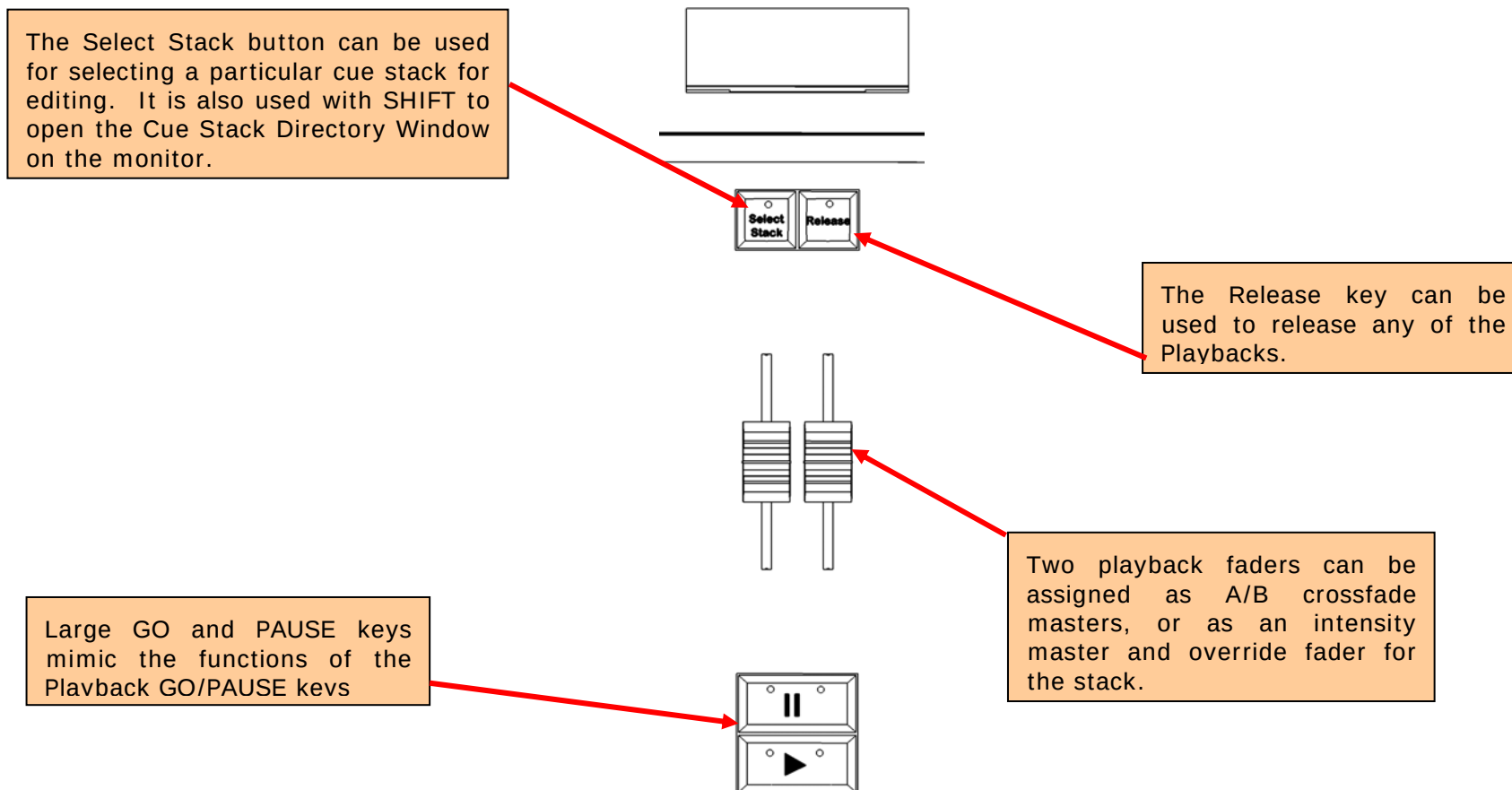


Figure 4 - Master Playbacks

Function Keypad

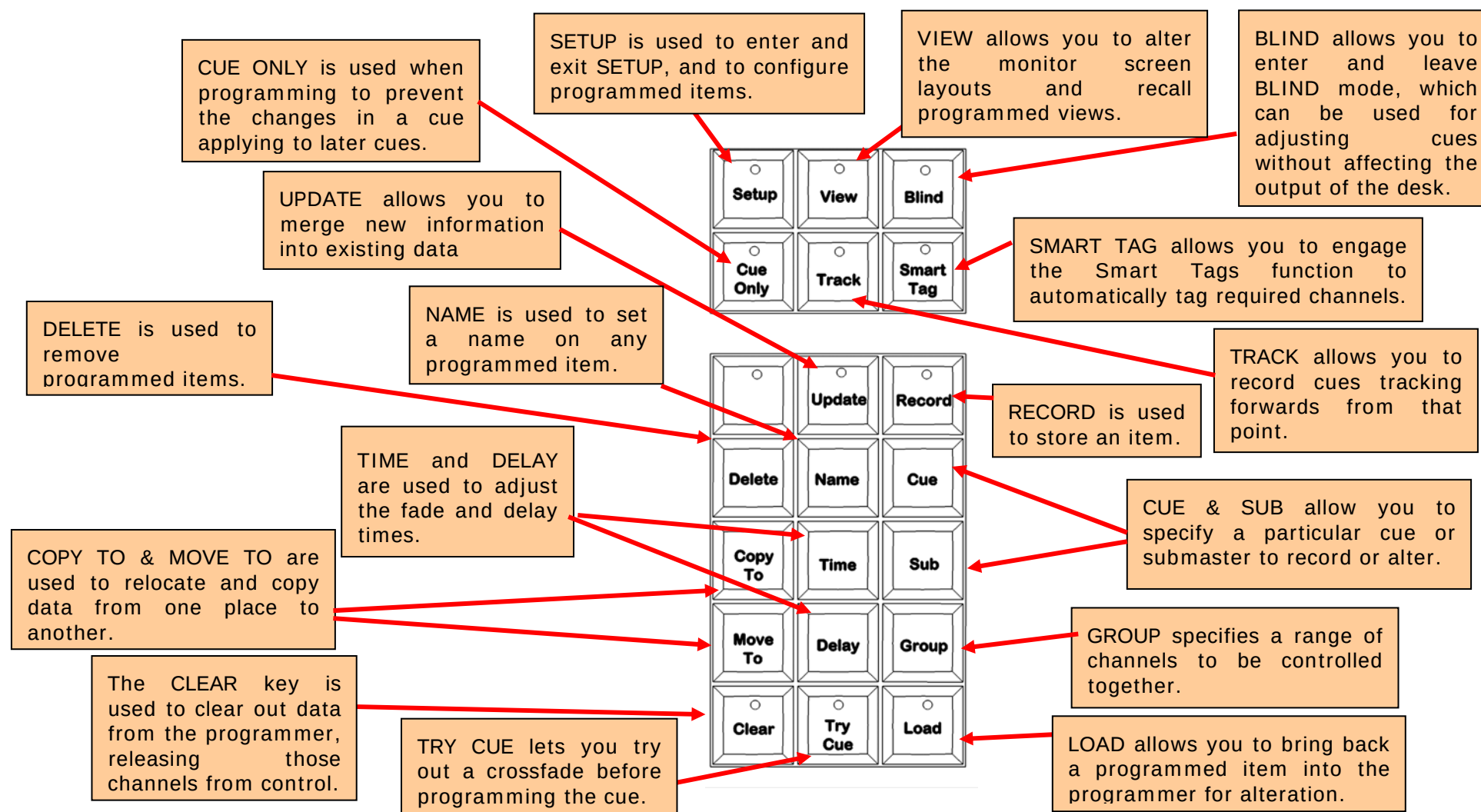


Figure 5 - Function Keypad

Introduction

Keypads & Syntax Keys

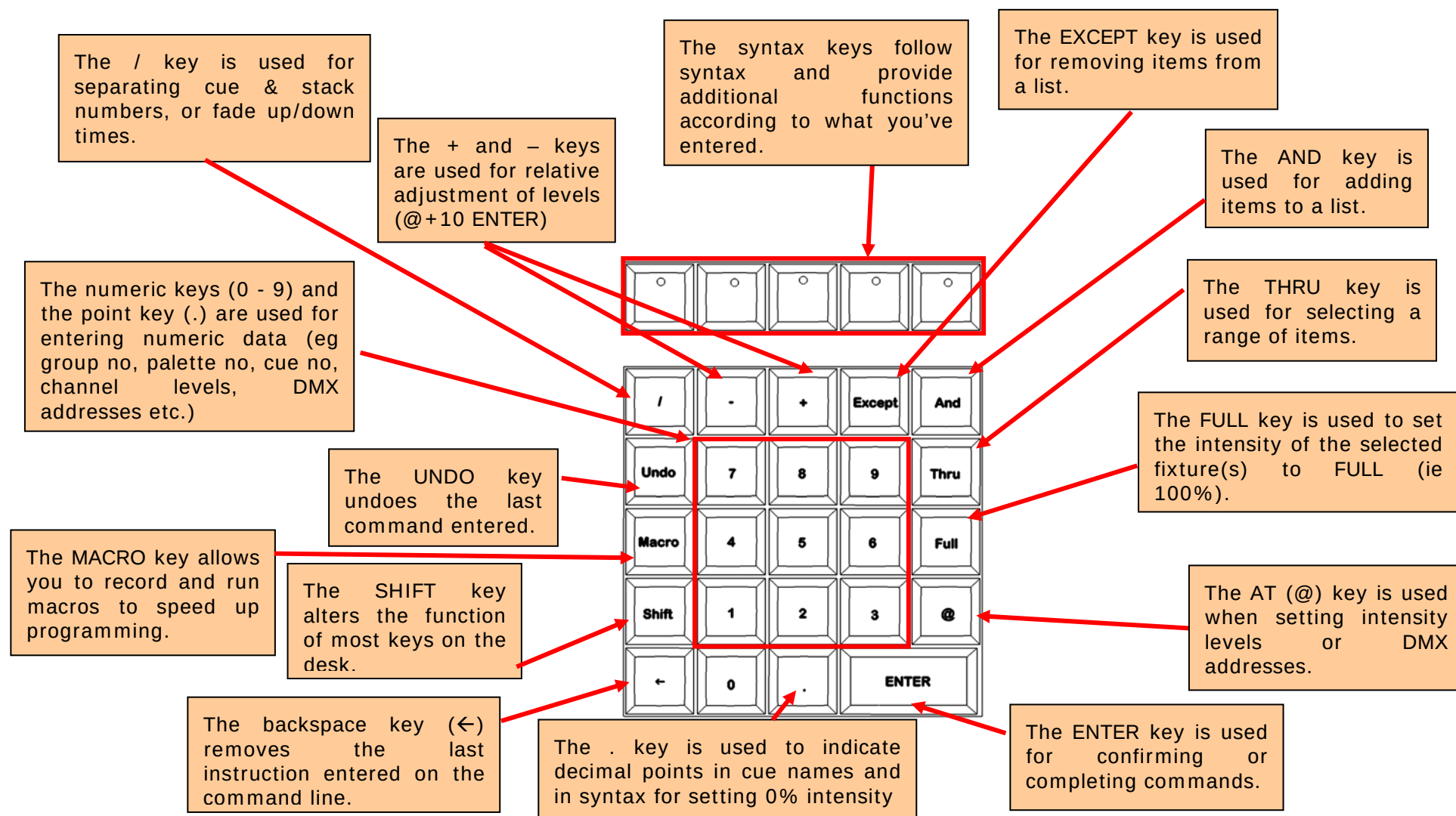


Figure 6 - Keypads & Syntax Keys

User Definable Keys (UDKs)

In addition to playbacks, ORB has 10 User Definable Keys (UDKs) which can be assigned to many different functions of the desk.

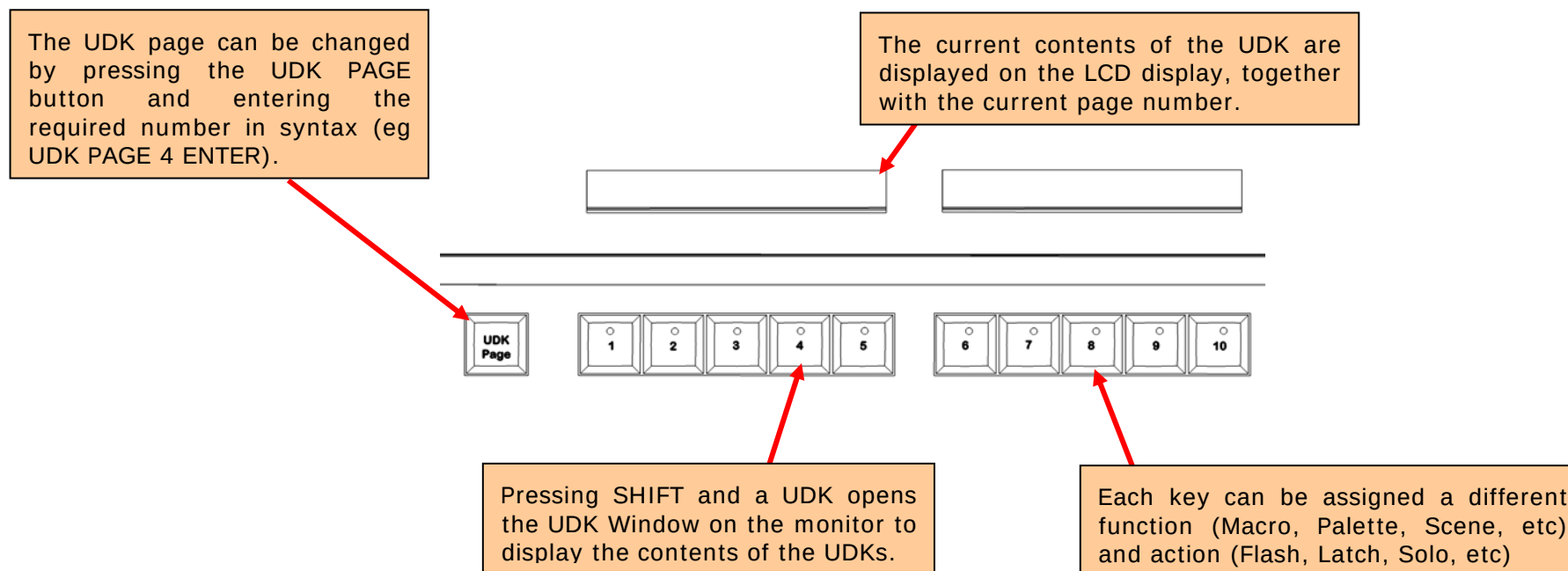


Figure 7 – User Defineable Keys (UDKs)

Introduction

Attribute & Cursor Keys and Control Wheels

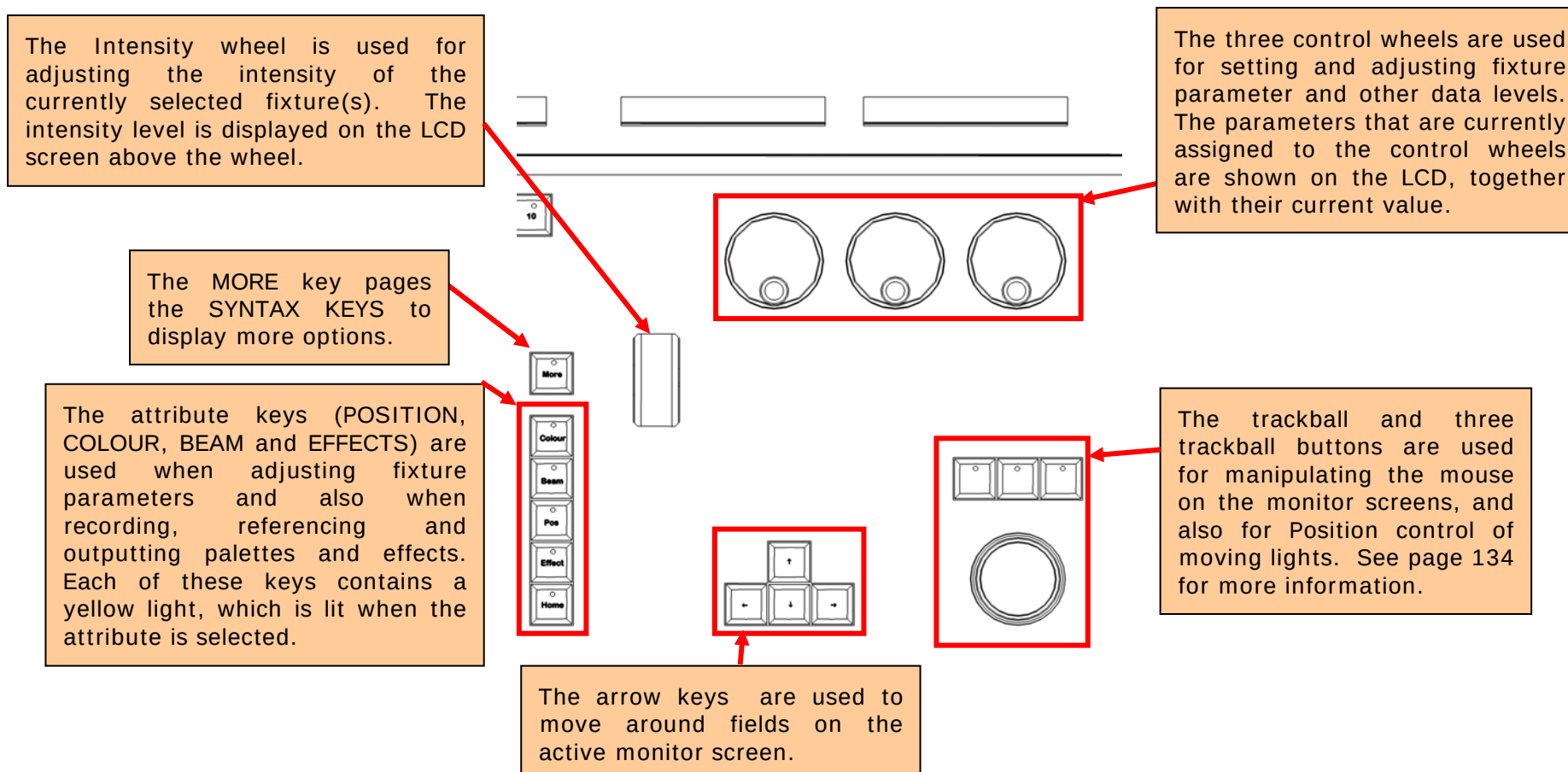


Figure 8 – Attribute & Cursor Keys & Control Wheels

Quick Start Tutorial

Getting Started

Prior to powering up the desk, it is essential to attach all the peripherals you require. The desk has support for a USB Keyboard and Mouse, two XGA monitors (or touch screens) and a desk light on 3 pin XLR. These should be connected before powering up, as subsequent connection could result in software or hardware malfunctions.

Once you've connected all the peripherals you require, power on the desk using the switch on the rear panel. If you see no immediate response, check you have the power switch set to ON, and that the IEC lead is firmly attached to the power inlet.

When you power on the desk, the desk will run through its power up routine and after a short while you will be presented with the desk software in its default configuration.

Setting Up the Desk

Before you start programming cues etc, you will need to set up the desk.

The desk comes with a default patch of channels 1 to 96 assigned to DMX addresses 1 to 96 on DMX universe 1 as standard Dimmer fixtures. If this situation matches your installation then you can skip ahead from this section.

Press the SETUP key to display the Setup Window on Monitor 1.

Setup is intended to give you access to the core settings for the ORB. As such, you shouldn't need to enter the Setup area during a show. It is, however also used for saving and loading of show files, so during programming you may wish to enter Setup occasionally to take a backup.

Adding Fixtures

Once in the Setup screen, the first task you need to perform is to assign the fixtures in your rig to the desk's fixture schedule.

Press the [Patch Wizard] button on the monitor using the trackball. The Patch Wizard will appear and guide you through adding some fixtures.

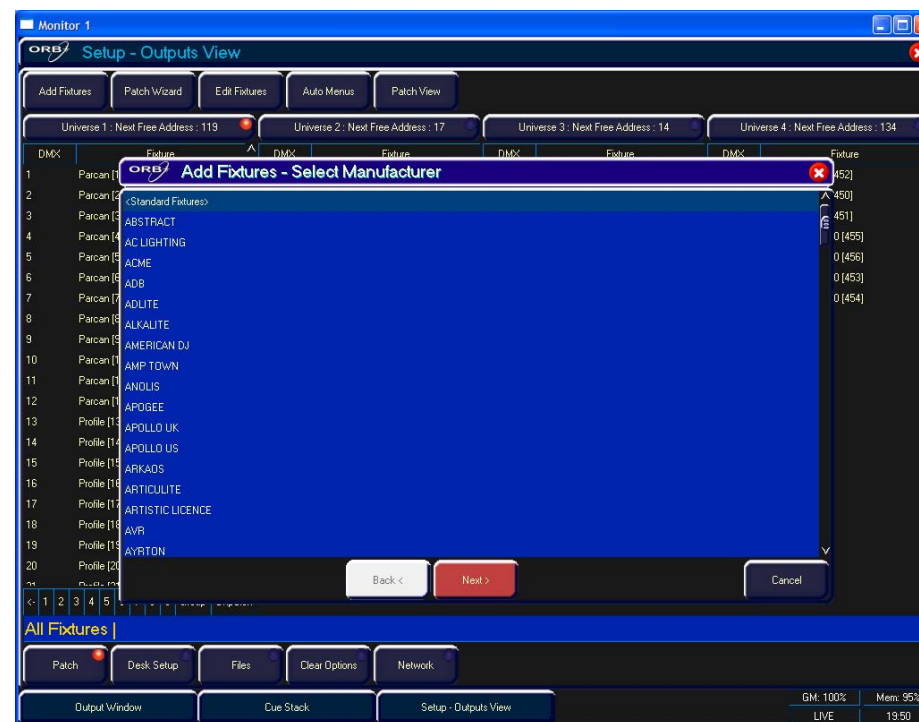


Figure 9 – Patch Wizard (Step 1 – Manufacturer Selection)

First the wizard allows you to select the fixture manufacturer.

Quick Start Tutorial

Scroll down or use the cursor keys to select the required manufacturer (eg MARTIN). If you have a keyboard connected, you can press the M key to jump straight to manufacturers beginning with M.

Press the [Next] button to move to the next step.

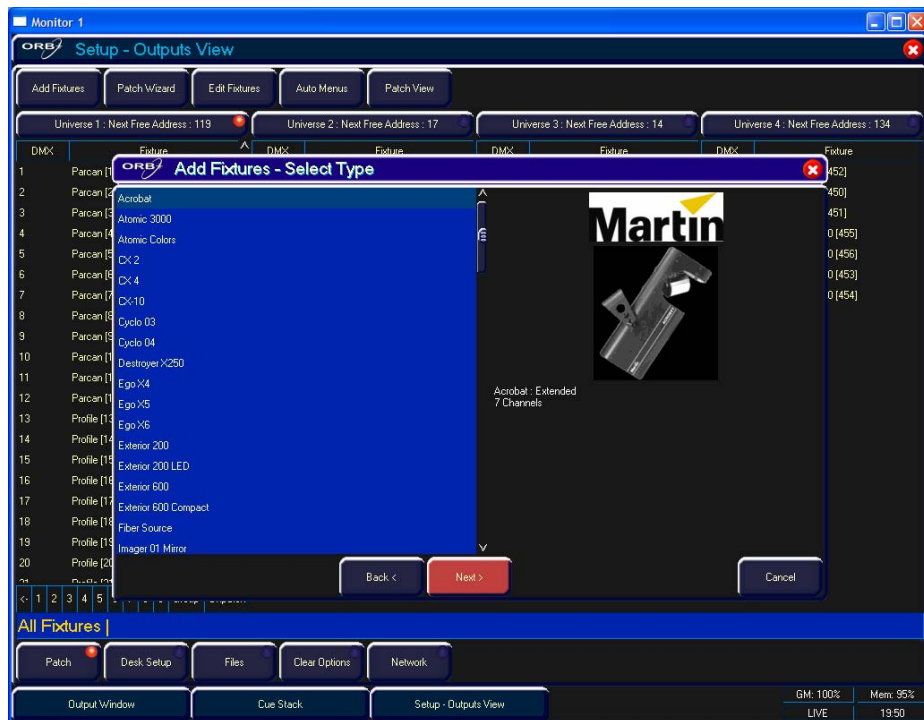


Figure 10 – Patch Wizard (Step 2 – Fixture Selection)

Scroll down or use the cursor keys to select the required fixture type (eg MAC 700 Profile).

Note – Fixture Types

If the fixture type you require is not in the fixture library stored on the desk you can import the fixture type – see Setup chapter for full details.

Press the [Next] button to select the fixture Mode. It is important that the mode set here matches the mode set on the fixture itself – if in doubt, consult the fixture operating manual for full details.

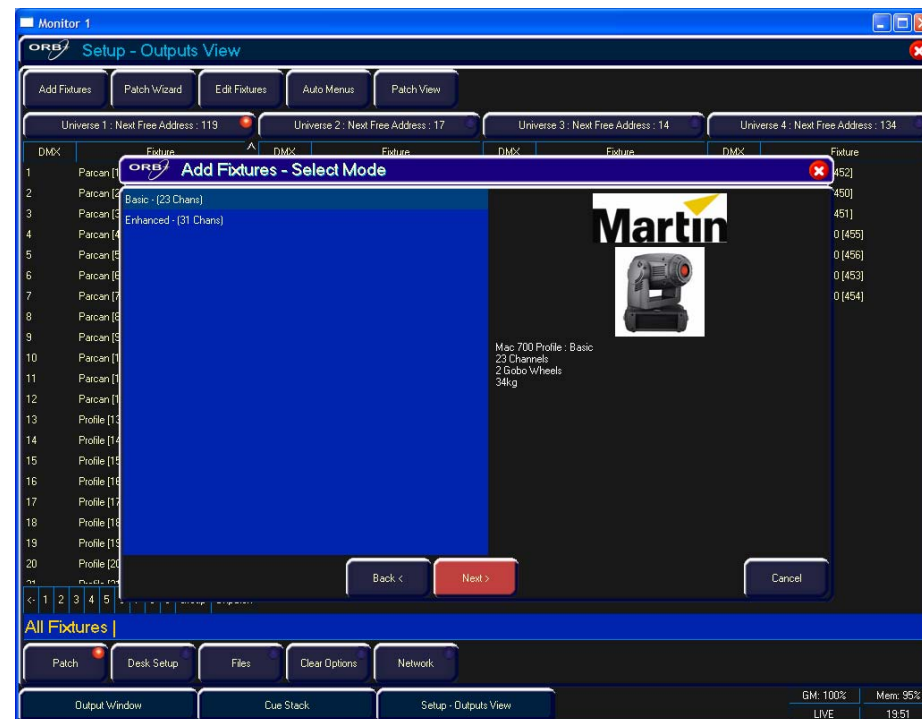


Figure 11 – Patch Wizard (Step 3 – Mode Selection)

Once the Mode has been selected, press the [Next] button to move on and enter the DMX address for the fixture. If you have not yet set this on the fixtures themselves, press the [Next Address] button and the desk will calculate a DMX address for you based on the existing patch information.

It is important here to ensure that the DMX universe is correctly selected.

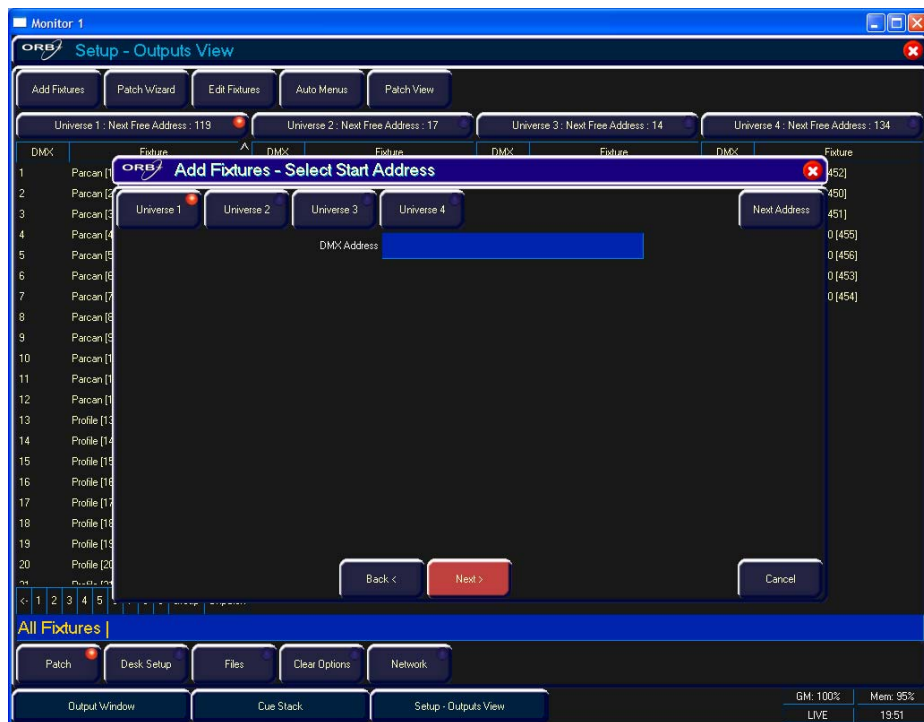


Figure 12 – Patch Wizard (Step 4 – DMX Address entry)

Once the address is configured, press the [Next] button and enter the quantity of the fixture required. The monitor screen will tell you the number of fixtures and control channels remaining within its limits, to ensure you do not exceed these limits.

The final step in the Patch Wizard is to assign a fixture number to the fixtures. The fixture number is the number you will refer to the fixture as within the desk software. Enter the number and press [Finish].

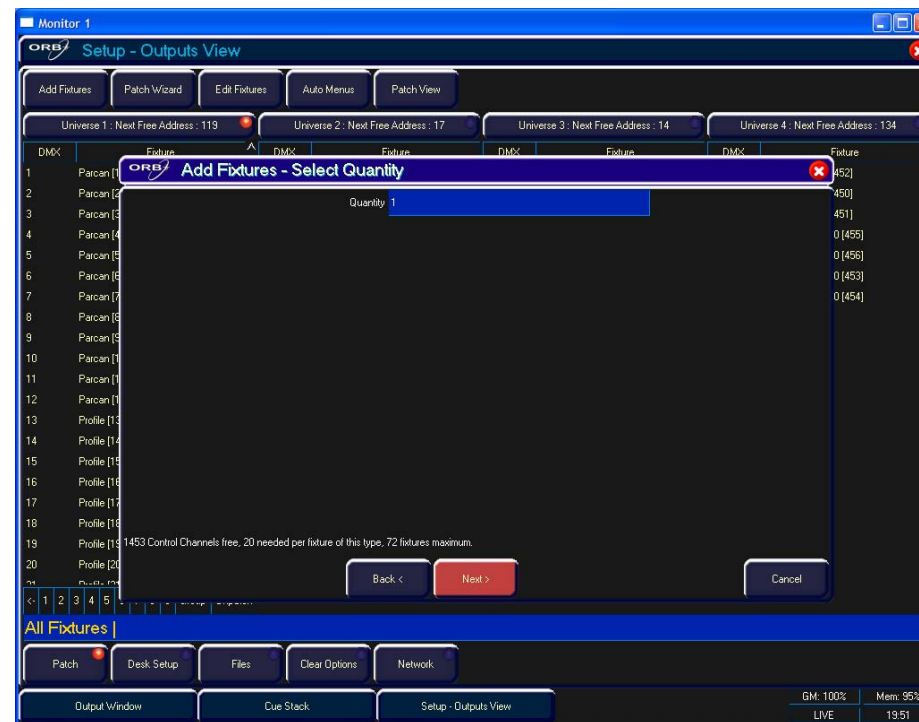


Figure 13 – Patch Wizard (Step 4 – Quantity)

The Patch Wizard is now complete and your fixtures have been assigned. If everything has gone according to plan, the fixtures should now have moved to their Home positions.

You can repeat the Patch Wizard for every group of fixtures you have.

Exiting Setup

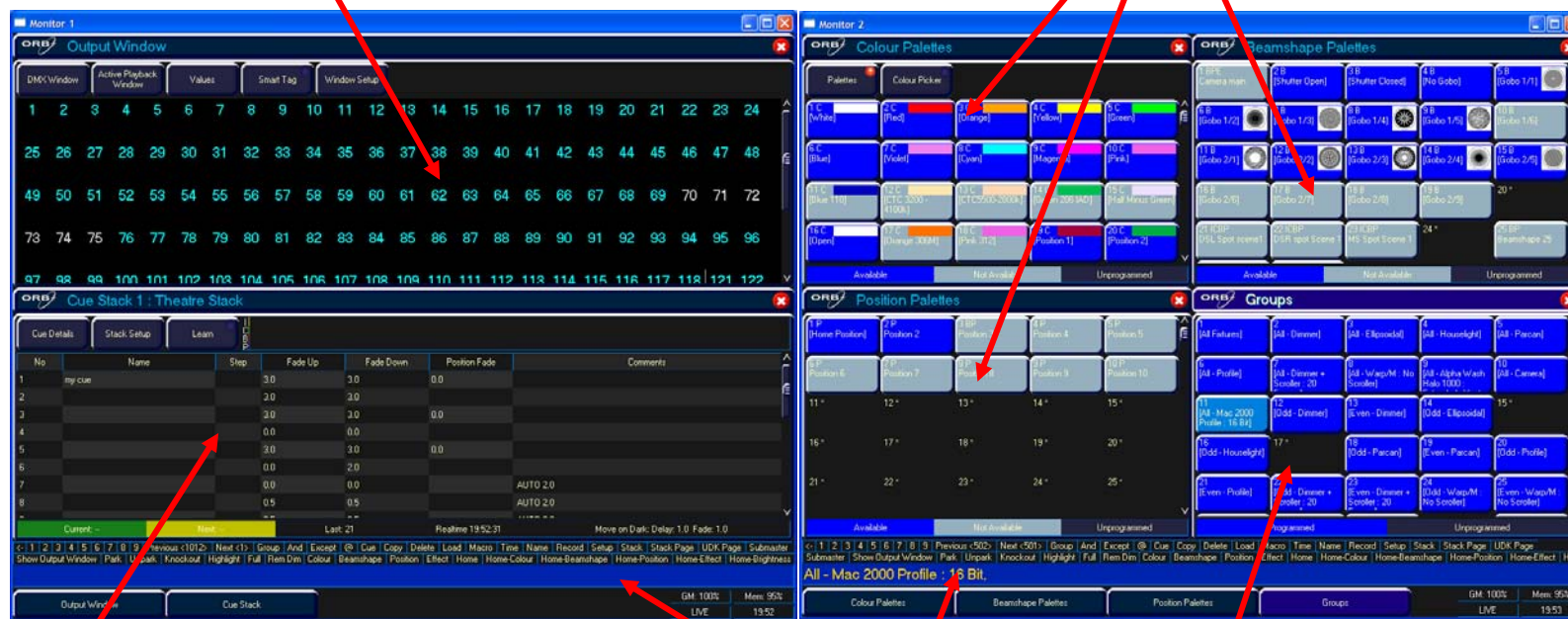
Once you have finished making changes to the setup, press the [SETUP] leave Setup. The indicator light will go out to inform you that you have exited Setup mode.

Quick Start Tutorial

The main user interface

The Output Window is central to the operation the ORB desk. It is recommended that the Output Window is displayed on one of the monitor screens when programming cues, palettes, UDKs etc. The colour coding also helps to see what direction a channel has moved in.

The palette windows show the various recorded palettes and can be clicked to access a palette.



The cue stack window shows the selected cue stack and all the cues which that stack contains.

The command line shows the commands you've entered on both monitors.

The group window shows groups of all your fixtures.

Figure 14 - Main User Interface

Controlling Dimmers

The intensity parameter of fixture(s) can be controlled by entering commands directly via the numeric keypad or by using the corresponding control wheel.

Intensity levels can be set for a single fixture or a number of fixtures using the following syntax:

1 @ N ENTER

This sets the intensity output of fixture 1 to N %.

1 FULL ENTER

This sets the intensity output of fixture 1 to 100 %.

2 AND 3 @ N ENTER

This sets the intensity output of fixtures 2 and 3 to N %.

2 AND 3 FULL ENTER

This sets the intensity output of fixtures 2 and 3 to 100 %.

5 THRU 10 @ N ENTER

This sets the intensity output of fixtures 5 to 10 to N %.

5 THRU 10 EXCEPT 7 @ {wheel}

This sets the intensity of channels 5,6,8,9,10 to the level on the wheel

5 THRU 10 FULL ENTER

sets the intensity output of fixtures 5 to 10 to 100 %.

Using the Control Wheel

The Intensity channel of a fixture can also be adjusted by control wheel.

First select the fixture(s) required as described above and then use the intensity wheel to adjust the level.

The output value is shown on the LCD screen above the corresponding control wheel.

Tip – No Intensity Output ?

If the intensity output levels do not change when you send any of the above commands to a fixture, or adjust the intensity level using the wheel, check that the GRAND MASTER fader is at full and the BLACKOUT button is off. If the selected fixture(s) have a Shutter parameter, check that the shutter is open. Check that the Highlight key is not selected.

Quick Start Tutorial

Controlling Fixtures

Selecting Fixtures

Fixtures are selected numerically using the number assigned to them during the Patch Wizard. Type the fixture number(s) followed by ENTER to select those fixtures. Fixtures are also selected if an intensity command (above) is entered.

Homing the Fixtures

If you are unsure which fixture is which, the easiest way to see which fixtures in the rig you are controlling is to 'home' them. This will set their position (Pan and Tilt) to 50%, the dimmer to 100% with an open white beam (no gobos or effects). The home values can be customised in the Edit Fixtures menu in Setup.

After selecting a fixture, press the HOME key. This will send the fixtures to its 'home' values and automatically tags the fixture parameters for programming.

Controlling Fixture Parameters

Each fixture type has its own set of parameters (intensity, color, gobo, pan, tilt etc. as defined in the fixture library) which are classified or grouped together in different attributes (Position, Colour, Beam).

Once a fixture, or group of fixtures has been selected, the attribute buttons and control wheels can be used to adjust the parameter output levels as required.

Controlling Colour, Beamshape and Position Parameters

The colour, beamshape and position parameters of the selected fixture(s) are controlled using the control wheels. First select the required fixture(s) and then press one of the attribute keys (POSITION, COLOUR or BEAM).

The corresponding parameters for the fixture are assigned to the control wheels and are indicated on lower part of the touch screen.

In the example below, COLOUR has been selected and the fixture parameters Cyan, Magenta and Yellow are assigned to the three control wheels.

If the fixture has more than three controllable parameters for the selected attribute, pressing the attribute key selects the next group of parameters.

Tagging Parameters

On the ORB desk, fixture parameters must be 'tagged' for them to be recorded when programming cues, palettes and UDK's.

The tag status of each fixture parameter is indicated on the LCD screen and in the Output Window by its background colour – dark background indicates that the parameter is untagged; bright background indicates that the parameter is tagged.

If a parameter's value is changed by a command, moving the control wheel or directly in the Output Window, it will be tagged automatically.

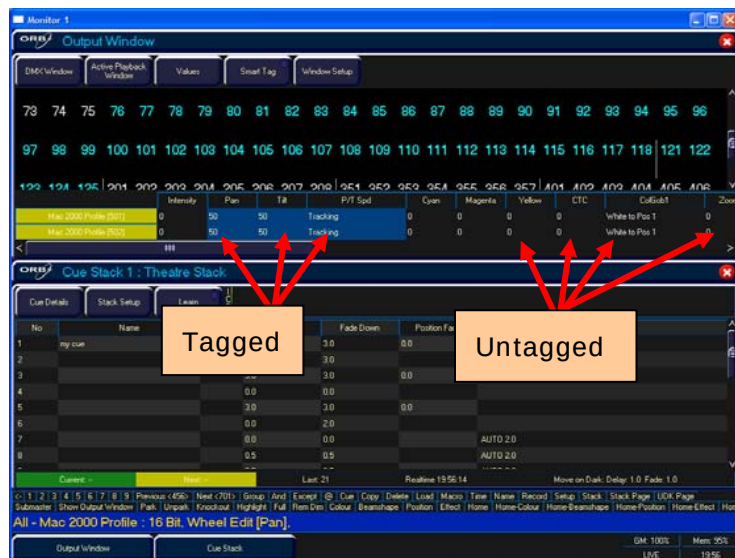


Figure 15 – Output Window (Tagged & Untagged channels)

It is also possible to tag and untag fixture parameters manually by holding down CLEAR and moving a fixture wheel, then releasing CLEAR.

Only tagged channels will be recorded when storing a cue, palette, UDK, etc. This gives the capability of separating your programming between multiple UDKs, cue stacks, submasters, etc.

Cues

Once you have set up a scene that you like you can then record that into a cue.

Selecting a Cue Stack

Cues can be programmed into any of the 1000 user programmable cue stacks.

Press the SELECT button above the cue stack you wish to program in. The LED in the SELECT button illuminates to indicate that it is the active cue stack.

Recording a Cue

To record a cue, simply enter the command:

RECORD CUE n ENTER

Where N is the number of the cue you wish to record. As you have not specified any fade times or names, the desk will enter the default values for the cue, and the cue will be recorded.

After recording a cue, the command line is cleared, the fixtures remain selected but the parameters are untagged.

Subsequent cues can then be set up and recorded using the same method.

As you become more experienced with the desk, you will find the most efficient way of programming your cues – for more methods, see Page 85).

Note – Record Options Window

When you press the RECORD key the Record Options Window is displayed. This window allows you to adjust what data is recorded, as required – see the Programming chapter (Page 77) for further details.

Quick Start Tutorial

Adjusting Fade and Delay Times

As well as the actual output levels recorded in the cue, each fixture parameter also has it's own fade and delay times.

Default fade and delay times for Intensity, Colour, Beamshape and Position are defined in Desk Setup, and can be adjusted if required, prior to programming cues.

Once a cue has been programmed, its times can be adjusted by using syntax:

```
CUE n TIME x DELAY y {Fade} COLOUR z ENTER
```

Any adjusted fade times display on the monitor in the Cue Stack window, which can also be manipulated using the cursor keys and ENTER button in a similar format to a spreadsheet on a computer.

Naming Cues

Each cue can have a name stored alongside the cue data. Enter the following syntax command :

```
CUE n NAME {your name} ENTER
```

Playing Back Cues

Before playing back the programmed cues in a cue stack, it is important to clear the programmer by pressing the CLEAR button. This removes any unrecorded commands and sends fixtures to their default values, with the exception of the intensity, which is kept at 0%.

To play back the cues in a cue stack in sequence first select the required page of playbacks.

Press the GO button for the selected playback, and raise the master fader to full. These commands can be executed in either order, as sometimes a manual fade is desirable.

Pressing the GO button will trigger the start of fades on all parameters, but the intensity channels are mixed with the master fader.

To output the next memory in the stack, simply press the GO button again. The desk will continue down the cue list, one cue at a time. Once the end of the cue stack is reached, the first cue will be selected as the next memory, resulting in a loop.

Once you have finished playing back cues, it is important to release the cue stack. This returns all of the affected fixtures to their default values, or to the value they were at before the cue stack was executed.

Select the cue stack, using the SELECT button, then press the RELEASE key.

Updating Cues

In order to update a cue, the first thing to do is to ensure that the cue is outputting. If it is not outputting, enter the syntax:

```
CUE n GO
```

Once the cue is outputting, make any changes using command syntax, fixture wheels and palettes as required.

To record the changes to the cue, press the UPDATE key. The Update Options window will appear.

Select the cue number you wish to update in that window and press OK. The cue will inherit the new information and the update will be complete.

Tracking

Every cue programmed on ORB behaves in a Tracking methodology. This means that each cue only programs the changes between two states – channels are told to fade up, fade down, or if no instructions are programmed, the channel will stay the same. This is a powerful programming method as it allows advanced

manipulation of the cue stack and updates can be filtered through entire sequences without having to update each cue individually.

When updating a cue, there are four tracking options available – Track Forward, Track Backward, Track Both or Cue Only. For a full explanation of each of these options, see page 115).

Selecting Cue Only forces the update only to affect the cue you are updating.

Choosing Track Forwards allows the update to follow through into the following cues. If you choose to update with Track Forwards enabled, remember to 'undo' the change you made in one scene when you move to the next – particularly if the next cue is a blackout.

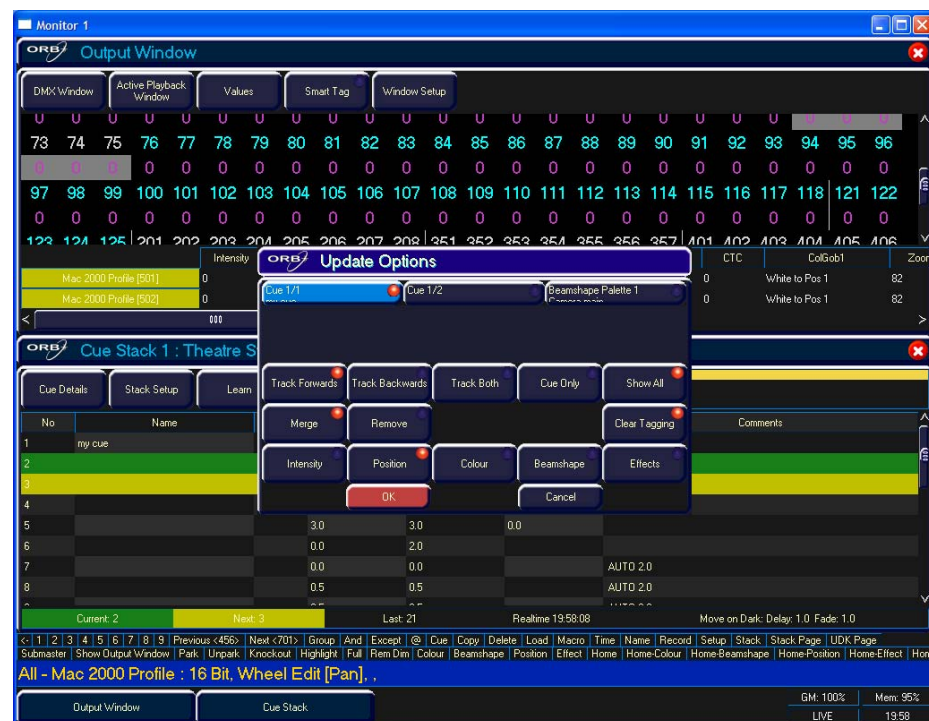


Figure 16 – Update Options Window

Palettes

The ORB has four sets of 1000 palettes.

A palette is a programming tool which allows you to define the values required in a fixture or group of fixtures to create a particular affect on stage. For example, a palette can be stored for the colour Red which details the DMX values required for each moving light to create a Red colour. Likewise a palette can be stored for a position on the stage, with the relevant Pan & Tilt information for each fixture in the rig.

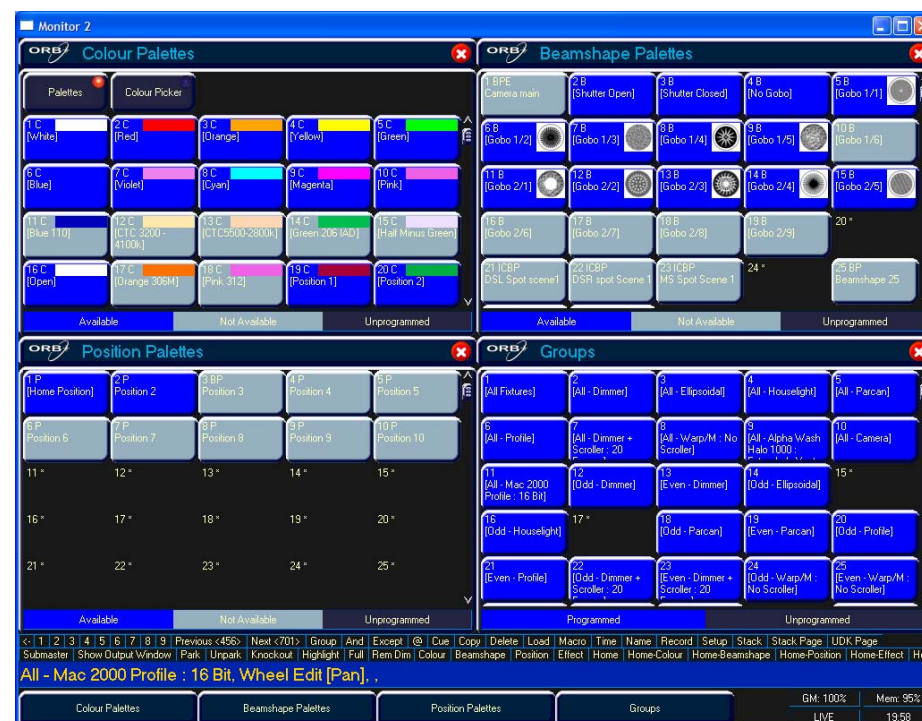


Figure 17 – Palette Windows

Quick Start Tutorial

Recording Palettes

Programming a palette is simple and very similar to recording a cue.

Set up the fixture outputs as required, ensuring that the correct parameters are tagged. To record the data as a colour palette, enter the following command:

RECORD COLOUR n ENTER

To record the data as a beamshape, position or effects palette, simply replace the COLOUR part of the above command with BEAM, POSITION or EFFECTS.

Palette Windows

Each set of palettes has it's own palette window. These palette windows are displayed on Monitor 2 by default.

The palette window contains a soft button for each of the 1000 palettes. These buttons can be clicked to access a palette. Unprogrammed palettes are indicated by a * next to the number.

Naming Palettes

As well as containing channel data, a palette can have a name associated with it. To assign a name to a palette enter the command:

COLOUR n NAME {your name} ENTER

These names are displayed in the palette windows and in the command line when a palette is accessed.

Outputting Palettes

The act of outputting a palette causes the selected fixtures to move to the value stored within that palette.

To apply or output a palette, first select a fixture or group of fixtures

Enter the command COLOUR n ENTER

The fixture(s) will change to the colour they were in when the palette was stored.

If any of the selected fixtures are not actually programmed in the applied palette, but there are one or more fixtures of the same type that are programmed, the fixture will use the values programmed for the first fixture of the same type.

If the fixture data in the programmer is then recorded into a cue, submaster or UDK, the desk will record the palette reference rather than the actual parameter value. This is especially useful for touring shows when using positions, to save updating each cue individually.

Automatic Palettes

In Setup, there is an option to generate a set of automatic palettes based on the fixture types in the schedule. The desk generates palettes for a range of useful things based upon your current patch.

To create the automatic groups, first enter SETUP, press the [Auto Menus] soft key on the monitor, select the [Create Auto Palettes] option, then exit Setup.

User Definable Keys (UDK)

The desk provides 10 user definable keys, which can be paged 20 times to give 200 programmable locations.

The user definable keys may be assigned to Groups, Individual Fixtures, Palettes, Cues, or channel data.

Assigning User Definable Keys

In this quick start guide we will just look at recording channel data to a UDK. For details of all the other items that can be assigned to UDK's see the UDK chapter (Page 100).

Set up the fixture outputs as required, ensuring that the correct parameters are tagged. To record the data to a User Defined Key, enter the following command:

```
RECORD <UDK>
```

Outputting User Definable Keys

The data assigned to a UDK is output by pressing the UDK on the front panel or by clicking on the soft button in the User Defined Keys Window on the monitor.

The action of the UDK can be set to either Flash or Latch in the User Definable Keys Setup Window – see UDK section of manual (Page 100) for more information.

Groups

As well as palettes, the ORB provides 1000 user definable Groups.

Groups are most commonly used when selecting fixtures and programming data to be recorded in cues, palettes etc. Groups can also be assigned to User Definable Keys (UDKs).

Automatic Groups

In Setup, there is an option to generate a set of automatic groups based on the fixture types in the schedule. The desk generates a group for each of the types of fixtures you have, plus 'odd' and 'even' groups for each different fixture type in the schedule.

To create the automatic groups, first enter SETUP, press the [Auto Menus] soft key on the touch screen, select the [Create Auto Groups] option, then exit Setup.

User Defined Groups

You can create your own groups of fixtures, eg Floor MAC 700's, FOH MAC 700's etc.

Simply select the fixtures that you wish to be in the group and then enter the command:

```
RECORD GROUP n ENTER
```

Quick Start Tutorial

Group Window

The Group Window is displayed by default in the bottom right hand corner of Monitor 2. This allows you to click and select any of the programmed groups automatically.



Figure 18 – Group Window (bottom right)

Submasters

The ORB has upto 30 submasters, which can be paged 20 times to give upto 600 programmable locations for scenes stored onto faders. Submasters can be accessed either by altering the mode of the playbacks, or by using another DMX enabled desk and using DMX-In.

Recording Submasters

Before recording a submaster, ensure that you have the number of submasters per page defined as you require it. This setting is found in Desk Setup / Inputs.

To record a submaster, first set up the fixture outputs as required, ensuring that the correct parameters are tagged. To record the data to a submaster, enter the following command:

RECORD SUB n ENTER

To record to a specific page, enter:

RECORD SUB m / n ENTER

You can view programmed submasters in the Submasters window, by holding SHIFT and pressing SUB.

Replaying Submasters

In this quick start guide we will just look at using DMX In to replay submasters. For details of using Playbacks as Submasters, see the Submasters chapter of the full manual (page 104).

In the Desk Setup / Inputs screen ensure you have defined a DMX-In address for each of the programmed submasters. You can then use the faders on your DMX-In desk to control the submasters. Raising the submaster will replay the scene, and lowering it will remove it from the outputs.

Saving Shows

The ORB will save the show automatically to its internal memory at regular intervals.

External backups of the show data can be made to a USB Storage Device (eg the memory stick included with your ORB).

- Saving the show is done in Setup mode, so first press SETUP
- Press the [Files] key on the monitor.
- Press the [Save Show] key to enter the Save Show screen.
- Press the Destination Device key to select the required device.
- If the device does not appear straight away, wait a few seconds and then click [Refresh].
- Type the show name in the Filename box using an external keyboard or the numeric keypad on the desk.
- Press the [OK] key.
- After a few seconds, the show will be saved.
- Press SETUP to exit Setup mode.

Saving the show takes all of the available information in the desk, including monitor configurations, setup options, patch, cue and palette data and stores it all into a single file on your destination device. This file can then be reloaded at a later date to return the desk to the same state as it was in when you saved it.

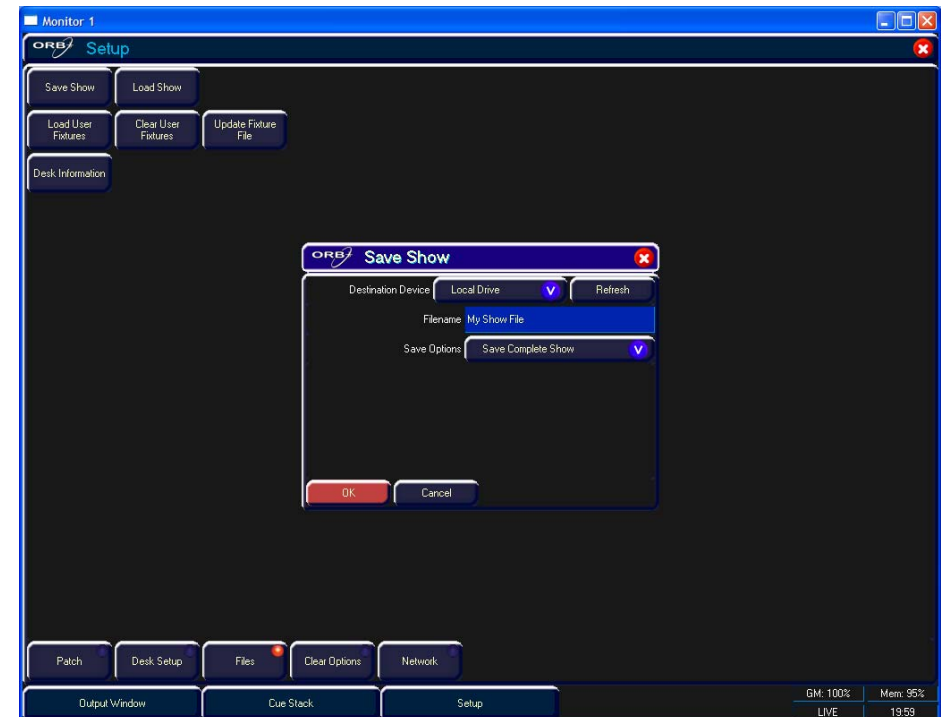


Figure 19 – Save Show

Quick Start Tutorial

Loading Shows

Shows can be loaded onto the ORB from a USB Storage Device.

- Loading shows is done from within SETUP, so first press SETUP to enter Setup.
- Insert or connect the storage medium containing the show.
- Press the [Files] key on the monitor.
- Press the [Load Show] key to enter the Load Show screen.
- Press the Source Device key to select the required device.
- A list of show files on the currently selected storage device appears on the touch screen.
- Select the show file you wish to load using the cursor keys.
- Press [OK] key to load the show.
- The desk will load the show into its memory and you will be returned to the home screen.

Loading a show brings back the desk to the same settings that were defined when the show was stored – Patch information, Cue Information, UDKs, Submasters, Palettes, Groups, Macros, Desk Setup and Network settings will all be restored.

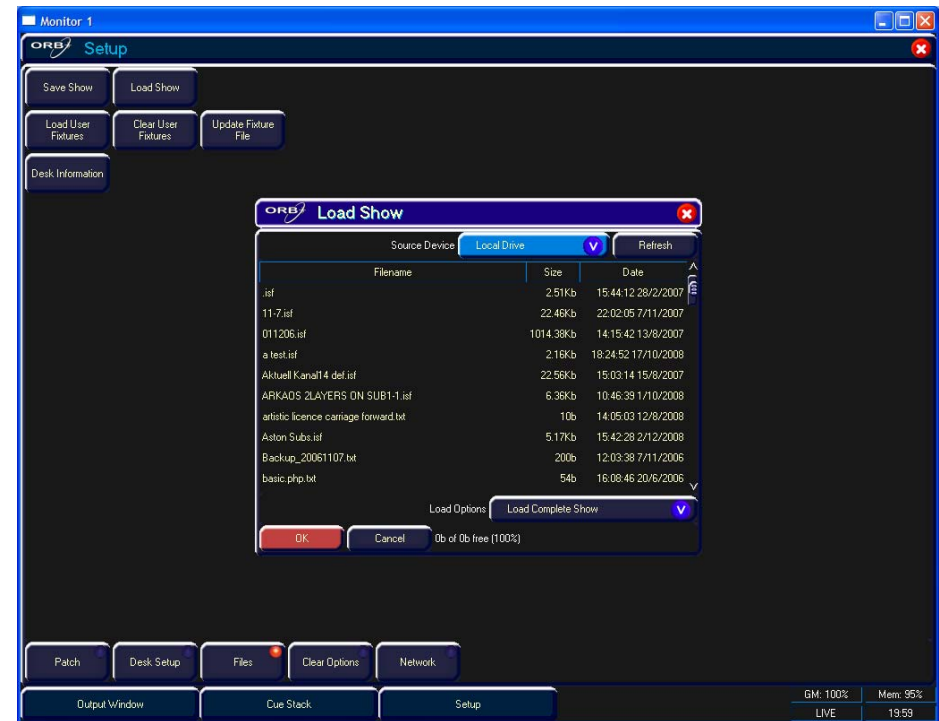


Figure 20 - Load Show

Setup

In Setup the ORB provides functions for configuring the desk - assigning, patching and editing fixtures, saving and loading shows, clearing show data, resetting the desk etc.

Press the SETUP key to display the **Setup Window** on the monitor. The following Setup options are displayed:

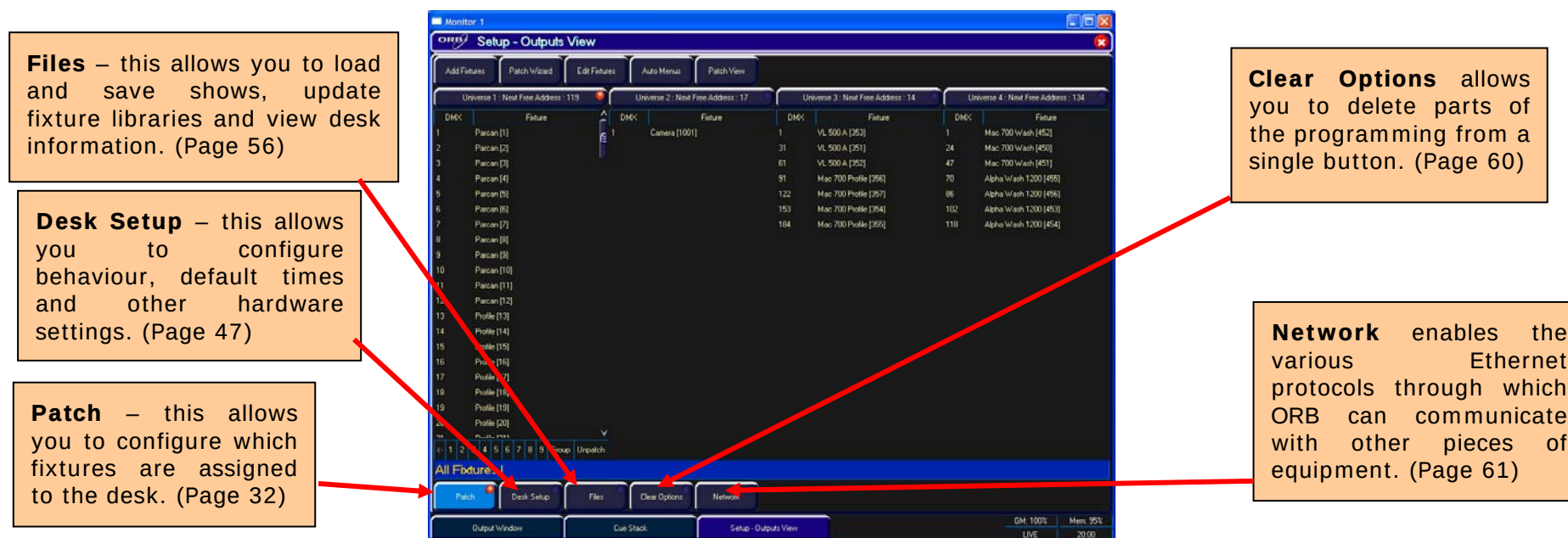


Figure 21 - Setup Tabs

To select any of the other Setup options, click on the corresponding button in the Setup Window on the monitor.

To exit Setup from any of the various Setup options, close the screen that is currently displayed using the [Close] button in the top right hand corner of the screen.

Setup

Patch

The purpose of the Patch area of Setup is to configure the fixtures which are connected to the desk.

The default state of ORB gives 96 dimmer channels patched 1:1 on DMX universe 1. This means that if your rig contains 96 dimmers or less and no other fixtures (moving lights, LED fittings, colour scrollers, etc) then the desk is ready to go and you can skip this section of the manual.

In order to provide optimum control of other fixtures and additional dimmers, the desk must know several pieces of information about the fixture, namely:

- The Manufacturer of each fixture type (eg Martin)
- The Model name for each type (eg Mac 250 Entour)
- The Mode of the fixture (eg Enhanced Mode)
- The DMX universe the fixture is connected to (eg 1)
- The DMX address the fixture is set to (eg 101)

It may be useful to collate this information into a spreadsheet (or more likely, scribbled onto the lighting plan) before commencing the patch on the desk, as incorrectly entered data can result in the rig being unusable.

Adding Fixtures

Once this information is collated, you can use one of two methods to add fixtures onto the desk.

It is possible to add fixtures using the Patch Wizard, or via Add Fixtures. Using Add Fixtures provides maximum control of the patch process, whereas the Patch Wizard is ideal for getting up and running quickly. Either process has the same end result, however you may find that one method is preferable to your operating style.

Add Fixtures

The first method of adding fixtures is through Add Fixtures. This allows you to detail to the desk how many of each type of fixture are contained within the rig.

Press the [Add Fixtures] button on the monitor. The Fixture Schedule Window will appear. The left hand column in this window allows you to select the fixture manufacturer from those contained within the internal fixture library.

Scroll down or use the cursor keys to select the required manufacturer (eg Martin). It is possible to press the “M” key on an external keyboard to automatically jump to manufacturers beginning with M.

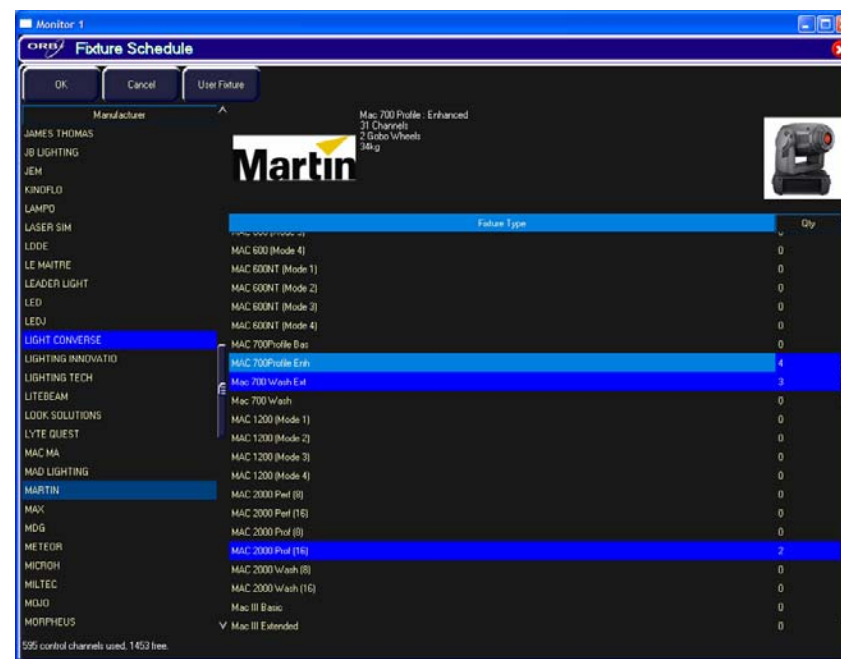


Figure 22 – Add Fixtures

Press the right arrow key to move the cursor to the fixture list in the right hand column.

Scroll down or use the cursor keys to select the required fixture type (eg Mac 250 Entour).

Here we are detailing the quantity of fixtures found within the whole rig, so press the ENTER key, enter the quantity of the fixture required using the numeric keypad (eg 4), then press ENTER. The desk then loads that number of fixtures into its memory and the remaining control channel count will be reduced to indicate that these channels are now allocated.

If required, you can repeat the above procedure for all the other types of fixtures in your rig.

When you have finished adding all the fixtures you require to the schedule, press the [OK] button in the top right.. The monitor returns to the Patch screen.

User Fixture Types

If during the Add Fixtures process you discover that the manufacturer or fixture type you are looking for isn't listed, you will require a User Fixture Type.

User Fixture Types can be created using the Fixture Tools utility which is located on the Utilities CD provided with the desk. A guide to creating User Fixture Types is also located on the CD.

Once a User Fixture Type has been obtained or created, to load it into ORB you should press the [User Fixture] button in the Fixture Schedule window.

The desk will offer you a drop down menu listing all the storage devices detected on the USB ports. Select the drive which corresponds to the device you have stored the fixture type on.

A list of user fixture type files found on the drive will then be displayed and you can select the required file using the cursor keys or trackball.

Once the file you want is highlighted, press the [OK] button to load it into the desk.

All the fixture types contained in the selected fixture type file will be loaded and added to the fixture library on the desk.

Selecting a user fixture type and specifying the number of that type in the fixture schedule is carried out in the same way as for any of the normal fixture types already present in the fixture library on the desk.

User Fixture Types which have been loaded onto the desk are displayed in the Fixture Schedule Window in the same way as normal fixture types in the fixture library. They are displayed in the correct place based on the alphabetical sorting of manufacturer and fixture type and are distinguished by having a green background, for example:

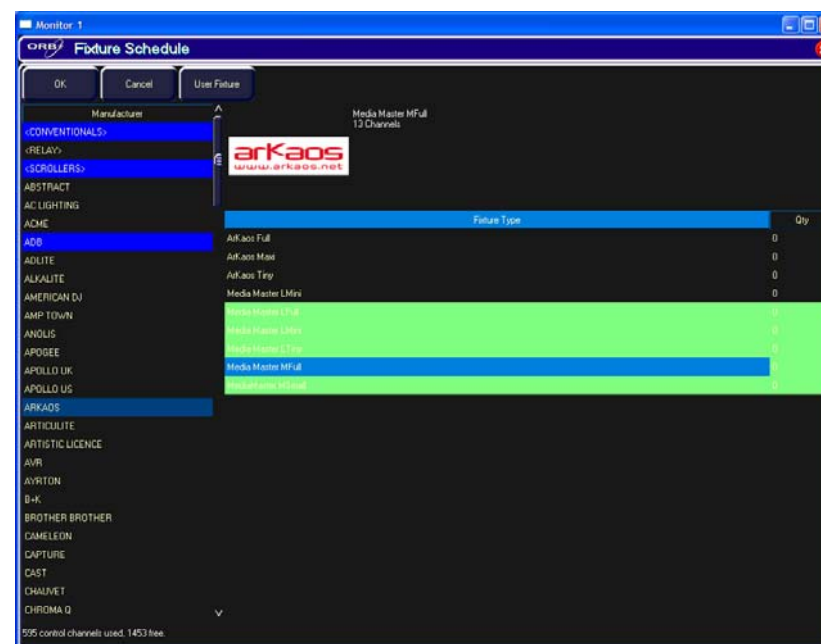


Figure 23 – User Fixture Types

Setup

Patching Fixtures

After adding the fixtures into the desk, the next step is to patch the fixtures to the DMX outputs. Patching a fixture is the act of defining on the desk which DMX channels the fixture has been set to. Fixtures can be patched individually or in groups. Until a fixture is patched, it will be impossible to control it on ORB, as the desk has no information as to where within the 2048 possible channels the data is to be sent.

DMX addresses

The DMX signal transmitted from ORB carries 512 channels of information down each 'universe'. Fixtures plugged into this universe must have a DMX address set on them in order for the desk to be able to control them.

A DMX address is the range of channels which a fixture has been configured to respond to. This can be a single channel (for example, a dimmer or colour scroller) or a large range (for example a moving light). Depending on the particular equipment you are connecting, the DMX address may be configured using DIP switches, on-screen menus or remotely using various configuration tools. For information on addressing your fixtures, please consult the user manual of the fixtures.

If a fixture is using a range of DMX addresses then no other fixture in the rig should be set to use these addresses as this will cause problems configuring the desk to communicate with the fixtures effectively.

A typical DMX addressing system may work like this:

1 – 96 – Dimmers 1 – 96

97 – 100 – Empty

101 – 115 – Fixture 1 (14 channels)

116 – 129 – Fixture 2 (14 channels)

129 – 143 – Fixture 3 (14 channels)

144 – 157 – Fixture 4 (14 channels)

etc

DMX universes

The ORB has four 'universes' of DMX output, numbered 1 to 4. Each of these universes carries a different set of 512 channels of data, giving a total of 2048 possible channels outputting from the desk.

There is a 5 pin XLR output for each universe, located on the rear of the desk. Each DMX universe can also be output over Ethernet, using various communication methods.

Using the Desk Setup / Outputs settings (Page 54) it is possible to configure which DMX universe is transmitted from each of the DMX outputs, so if the behaviour of your fixtures isn't as you would expect, please check these settings.

It is critical that you patch the fixtures to the correct DMX universe to correspond with the cable which they are connected to.

Patching Fixtures

To patch fixtures at a specified DMX start address, enter the fixture number, press the @ key, enter the DMX start address and then press the ENTER key. For example:

1 @ 274 ENTER

This will result in the specified fixture being patched to the first DMX universe at address 274.

Note: If you have more than one fixture with a number of 1, this patch will patch all of these fixtures together starting with the first alphabetically by manufacturer (eg Dimmer #1 at 274, then AlphaSpot 300 HPE #1 at 275, then Mac 700 #1 at 307, etc). To prevent this confusion, it is recommended to first edit the fixture number using the Edit Fixtures screen before commencing patching using this method. For more information, see page 43.

Patching Fixtures to a Specified Universe

Fixtures can also be patched to a specified universe by including the universe number in the command. For example, to patch the fixtures to universe 3 starting at DMX address 101, enter the following command:

n @ 3/101 ENTER

If you are carrying out a lot of patching onto a specified DMX universe, you can select it using the buttons above the patch data in the Patch Screen – the currently selected universe is indicated with a red indicator. Once a universe has been selected, all patch commands which do not specify a universe will be direct to the selected universe. By default, Universe 1 is selected.

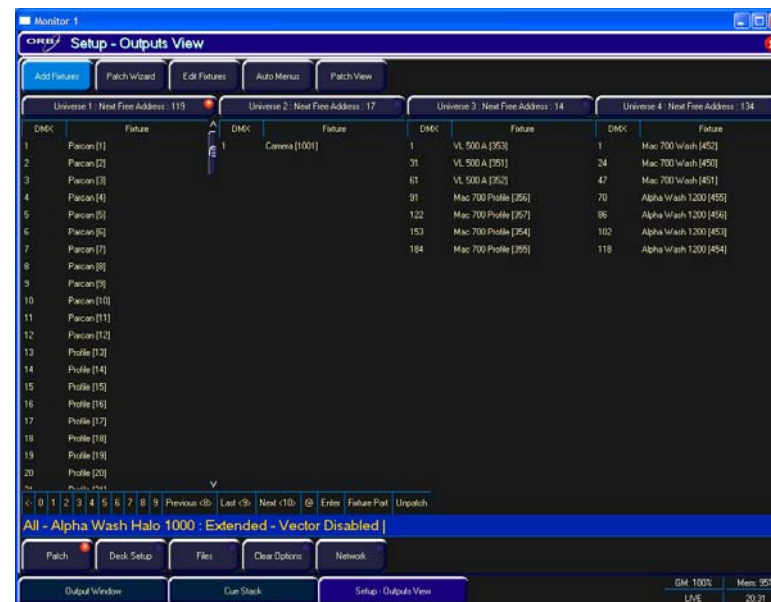


Figure 24 – Patch Screen, Output View

Patching Composite Fixtures

Certain fixture types are composite fixtures and have to be patched twice, once for the intensity parameter, and once for the remaining parameters. An example of this would be the Varilite VL5, which has an external dimmer channel in addition to the main control channels. Another example would be a Lamp + 1 Channel Scroller fixture which is used for patching colour scrollers.

The {Fixture Part} button on the syntax keys is used when patching the non intensity part of the composite fixture. This syntax key only appears where it is possible to be used, so if {Fixture Part} does not appear then your fixture will not require composite patching. If the fixture does require composite patching, follow these steps:

Type in the command: 1 THRU 6 @ 101 ENTER

Setup

This will patch the intensities of the six fixtures to DMX channels 101-106 on the currently selected DMX universe. The intensity parameter requires a single DMX channel.

Type in the command: 1 THRU 6 {Fixture Part} 107 ENTER

This will patch the remaining parameters of the six fixtures to the current DMX universe starting at address 107 on the currently selected universe..

Unpatching Fixtures

Unpatching a fixture removes that fixtures information from the DMX output, effectively disabling that fixture (although it may still be manipulated, programmed and adjusted on the desk, no data will be output to it).

The {Unpatch} key appears on the syntax keys when in Patch mode. The behaviour of the Unpatch function is dependant upon which Patch View is active at the time. For full information on Patch Views, see page 37.

To unpatch a selection of fixtures from a specified universe (Outputs or Channels view) or all universes (Fixtures view):

1 THRU 5 {Unpatch}

To unpatch an instance of a fixture from a specified universe (Outputs or Channels view) or all universes (Fixtures view):

1 @ <address> {Unpatch}

To unpatch an instance of a fixture from a specified universe and address (all views):

1 @ <universe>/<address> {Unpatch}

To unpatch a fixture at a specified address:

{Unpatch} <universe>/<address>

To unpatch all fixtures in a universe:

{Unpatch} <universe> ENTER

Patching a Group of Fixtures

Once programming on ORB has begun, it is possible to patch whole groups of fixtures to DMX outputs as well. This is great for touring productions which may have to repatch an entire part of their rig to fit into a house rig. Group Patching is performed sequentially from a given start address. This results in all of the fixtures of this type being assigned one after another starting at the address you define:

Press the GROUP key, then select the group numerically. Press the @ key, enter the DMX start address and then press the ENTER key. For example:

GROUP n @ 1 ENTER

This will patch the entire group starting at DMX address 1 on the selected DMX universe and increasing sequentially until the whole group has been patched or the universe is full.

Patch Views

The Patch Window can display the patch data in three different views on the monitor (Outputs, Fixtures and Channels). The default view is the Outputs view (see below).

Press the [Patch View] key in the Patch Window and then select [Outputs], [Fixtures] or [Channels] from the drop down menu. The different patch views are described in the sections below.

Outputs View

This is the default patch view and displays the DMX start address for each fixture for each DMX universe. The 4 universes are displayed vertically with each fixture listed according to its outputs.

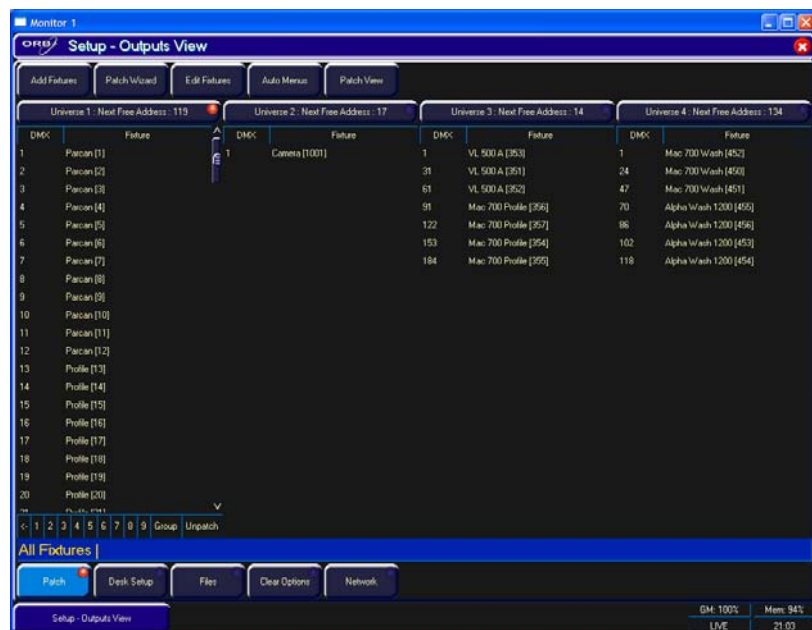


Figure 25 – Outputs View

Fixtures View

This patch view lists all the fixtures in the schedule together with their alignment data and DMX patch address(es).

The fixtures are listed in group order. Alignment data is only displayed if it has been changed from the defaults. Patch addresses are displayed in the format universe/address in normal addressing mode or simply the address in absolute addressing mode.

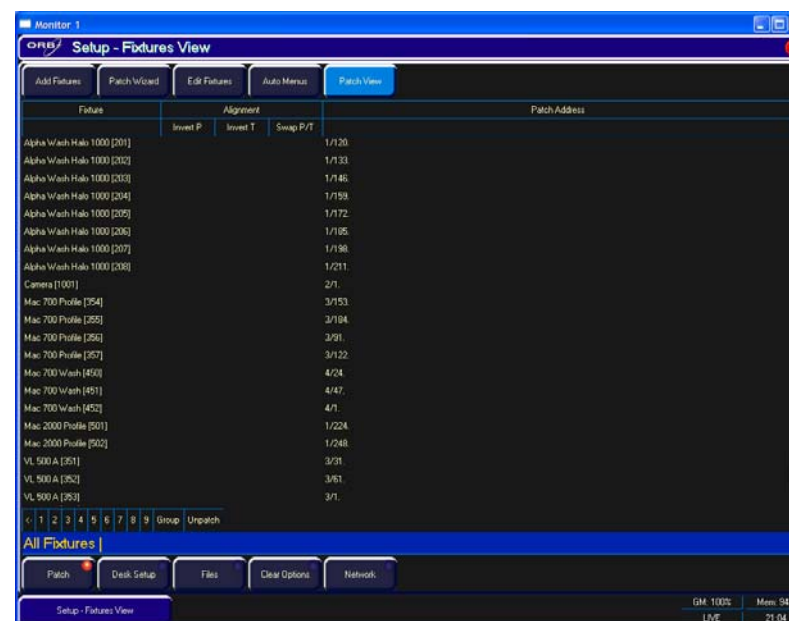


Figure 26 – Fixtures View

Setup

Channel View

This patch view shows the fixture type, fixture number and parameter (eg Gobo1<>) patched to each DMX address in each of the DMX universes, for example:

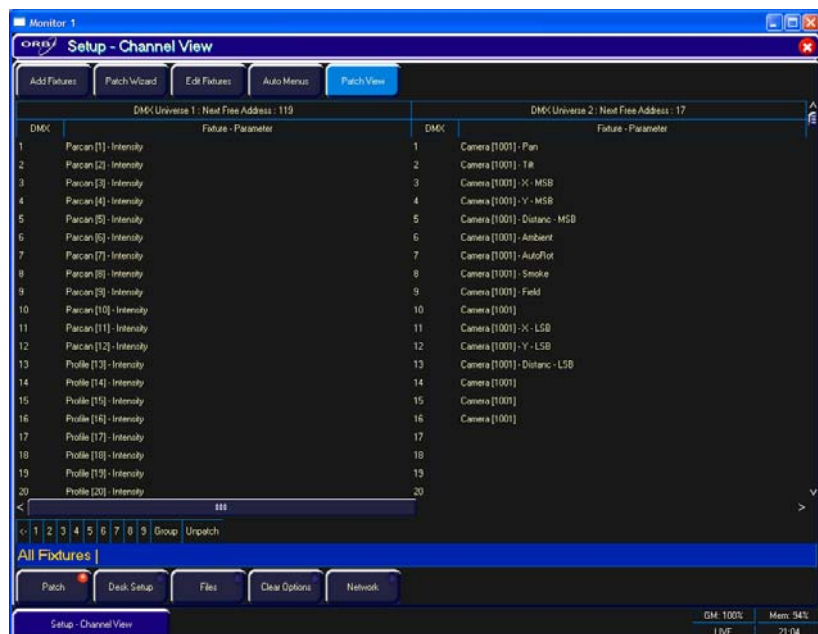


Figure 27 – Channel View

16-bit channels

The DMX protocol defines each of the 512 channels as an 8-bit level between 0 and 255. This is sufficient for the majority of parameters (for example, a gobo wheel may only have 7 or 8 different gobos to select from, so 256 possible values is plenty) however in more advanced control equipment, 256 values is not enough so two channels are linked together to create a 16-bit channel.

These channels are paired together internally and processed as a signal control channel. When output, the Least Significant Byte (Fine channel) is faded between 0 and 255, then returned to 0 as the Most Significant Byte (Course) is increased by 1, then the pattern continues. This process gives 65536 possible values for a channel instead of the 256 possible using 8-bit control.

In Channel View, the acronyms MSB and LSB are used to describe Most Significant Byte (Course) and Least Significant Byte (Fine) channels of 16-bit parameters.

Patch Wizard

The Patch Wizard guides you through the entire patching process, and is a faster way of getting a simple patch up and running than using Add Fixtures and Patching through syntax. However, the Patch Wizard makes the assumption that your rig has been patched sequentially and can be slower for complicated patch entry.

To use the Patch Wizard, press the [Patch Wizard] button on the monitor. The Patch Wizard will appear and guide you through adding some fixtures.

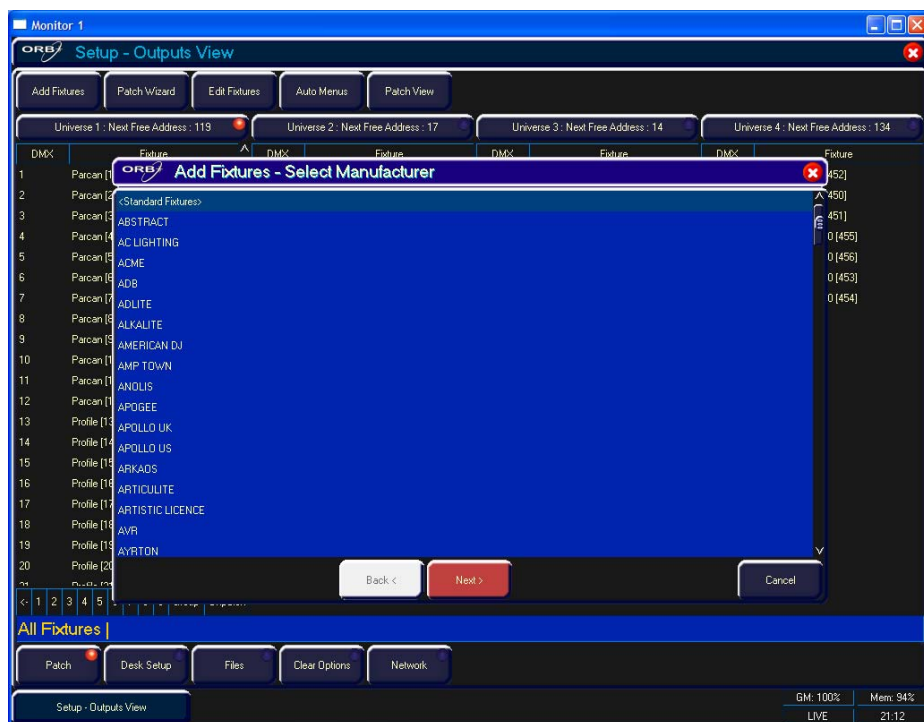


Figure 28 – Patch Wizard (Step 1 – Manufacturer Selection)

First the wizard allows you to select the fixture manufacturer.

Scroll down or use the cursor keys to select the required manufacturer (eg MARTIN). If you have a keyboard connected, you can press the M key to jump straight to manufacturers beginning with M.

Standard Dimmers can be patched using the <Standard Fixtures> type, which is also where you will find fixtures such as RGB Dimmers (for LEDs), Scrollers and Relays.

Press the [Next] button to move to the next step.

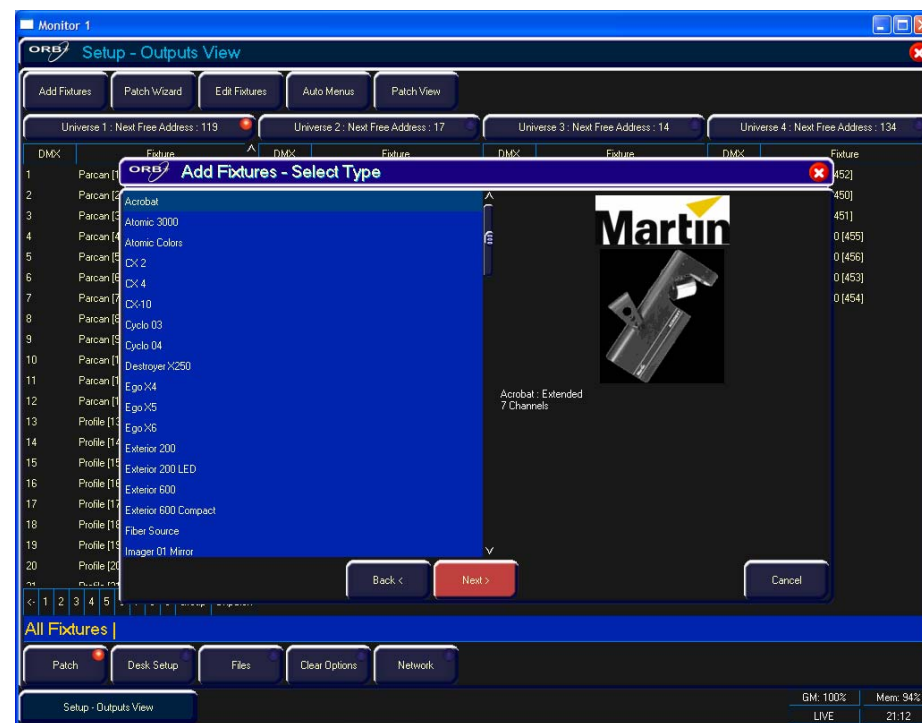


Figure 29 – Patch Wizard (Step 2 – Fixture Selection)

Scroll down or use the cursor keys to select the required fixture type (eg MAC 700 Profile).

Setup

Press the [Next] button to select the fixture Mode. It is important that the mode set here matches the mode set on the fixture itself – if in doubt, consult the fixture operating manual for full details.

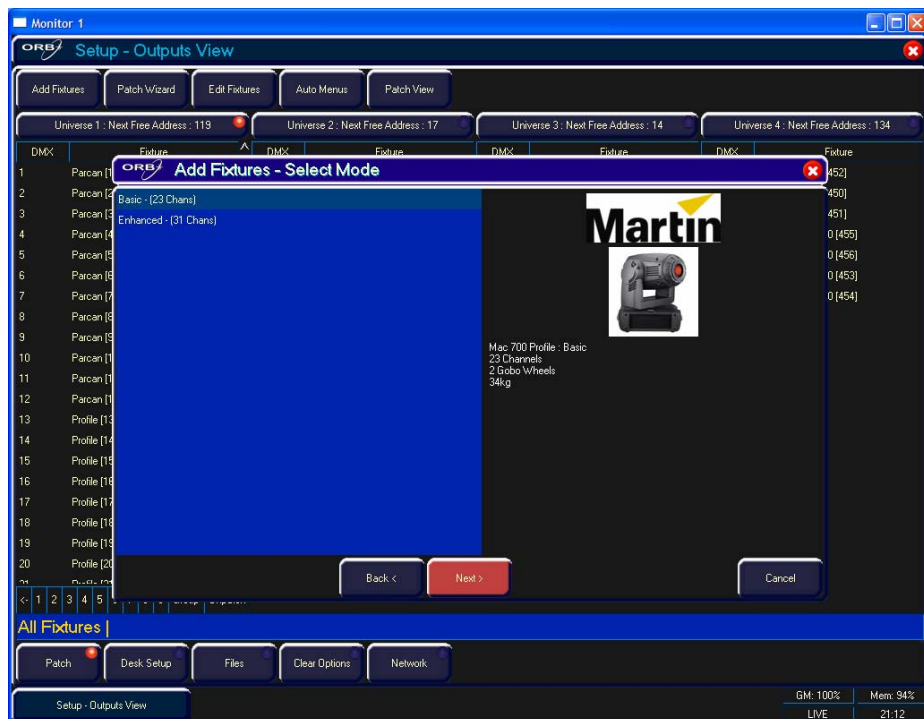


Figure 30 – Patch Wizard (Step 3 – Mode Selection)

Once the Mode has been selected, press the [Next] button to move on and enter the DMX address for the fixture. If you have not yet set this on the fixtures themselves, press the [Next Address] button and the desk will calculate a DMX address for you based on the existing patch information.

It is important here to ensure that the DMX universe is correctly selected.

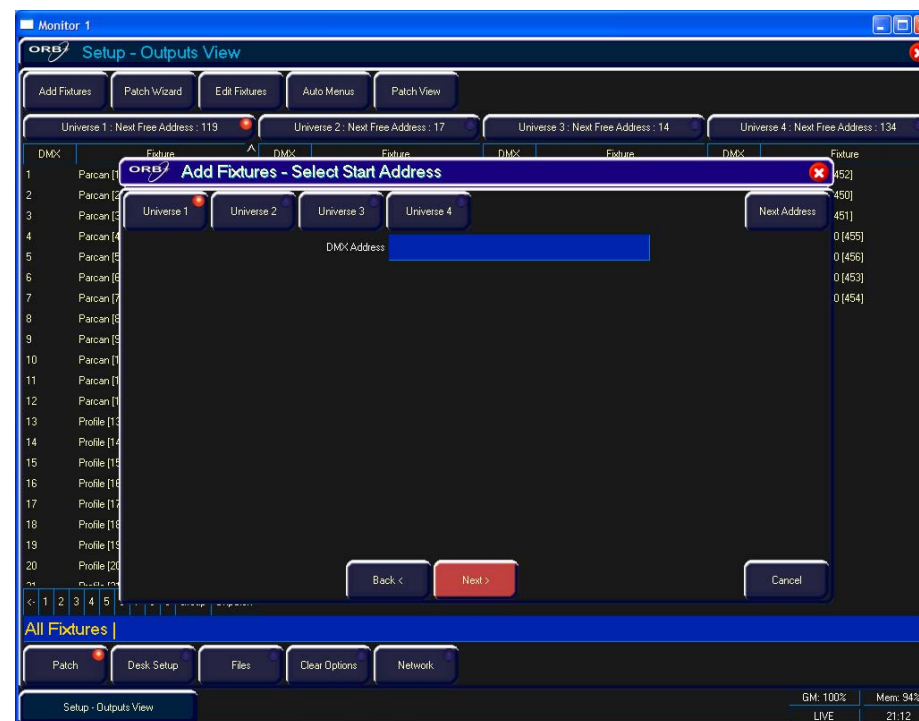


Figure 31 – Patch Wizard (Step 4 – DMX Address entry)

Once the address is configured, press the [Next] button and enter the quantity of the fixture required. The monitor screen will tell you the number of fixtures and control channels remaining within its limits, to ensure you do not exceed these limits.

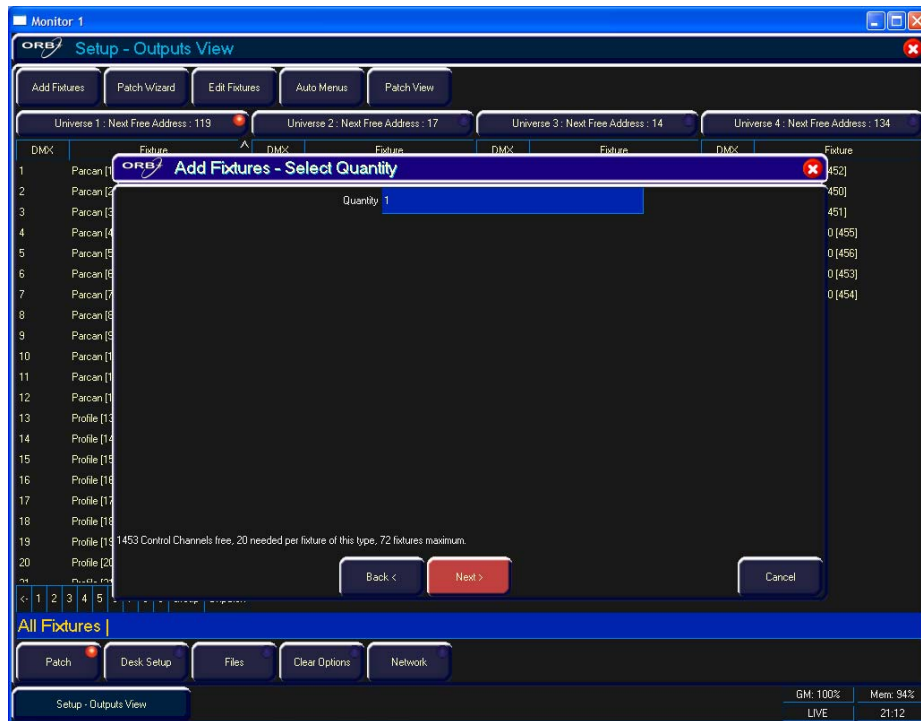


Figure 32 – Patch Wizard (Step 4 – Quantity)

The final step in the Patch Wizard is to assign a fixture number to the fixtures. The fixture number is the number you will refer to the fixture as within the desk software. It is recommended that you take some time thinking about numbering your fixtures. Enter the number and press [Finish].

The Patch Wizard is now complete and your fixtures have been assigned. If everything has gone according to plan, the fixtures should now have moved to their Home positions.

You can repeat the Patch Wizard for every group of fixtures you have.

Setup

Editing Fixtures

Edit Fixtures allows you to carry out various functions relating to the fixtures assigned to the desk, including :

- Name individual fixtures
- Assign user fixture numbers
- Edit fixture parameter Default (release) values
- Edit fixture parameter Home values
- Edit fixture parameter Topset values
- Adjust the Pan and Tilt alignment of fixtures
- Patch Functions

The behaviour of each of these functions is described in this chapter.

To enter Edit Fixtures, press the [Edit Fixtures] button on the monitor. The Edit Fixtures screen is then displayed.

To make changes to a particular fixture or a group of fixtures, first select the fixture group by pressing the GROUP button repeatedly until the required group is displayed in the title bar. All the fixtures in this group are now displayed in the Edit Fixtures window.

Press the [Default], [Home], [Topset] etc button to display the required data. Use the cursor keys to move to the individual field to edit or use the ALL row to select the value for all fixtures in the group. Press ENTER to enter the field, adjust the value as required, then press the ENTER key.

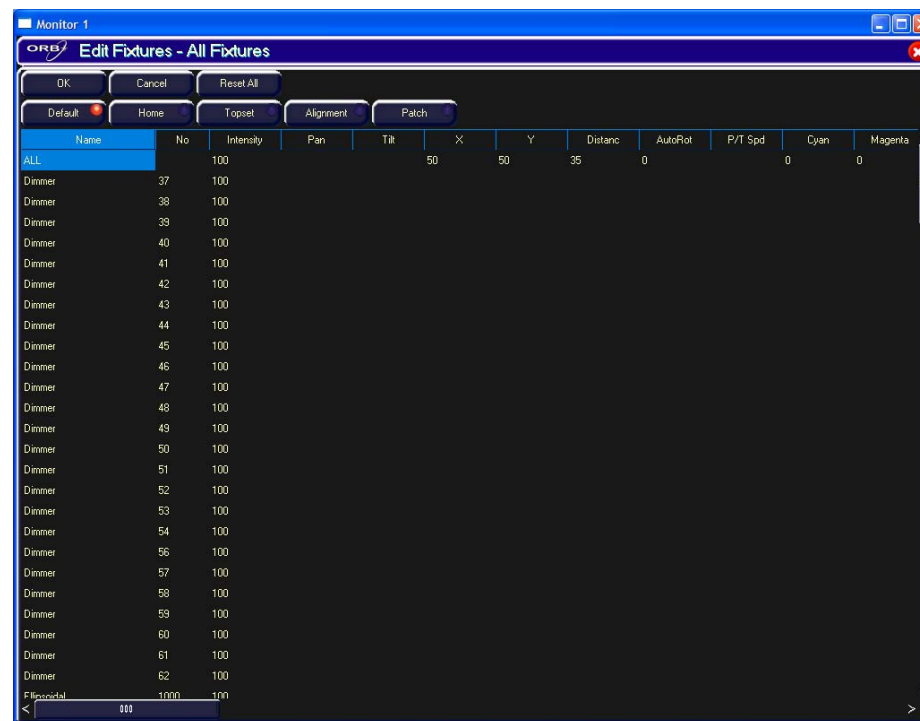


Figure 33 - Edit Fixtures

Once all changes have been made, press the [OK] key to return to the Patch screen.

If you make a mistake in Edit Fixtures, or simply wish to revert to the original values from the fixture library then press the [Reset All] key. If you wish to cancel all editing of the fixtures, press the [Cancel] key.

Fixture Numbers

Each fixture on the desk has its own fixture number, which is the number it will be referred to during programming and on-screen.

Initially, these fixture numbers are set to increase sequentially starting from 1 within their type, eg Dimmers 1 - 48, MAC 700s 1 - 20, MAC 2000s 1 - 20, etc. If you have used the Patch Wizard then you will have already altered these numbers as part of the process. If, however, you have used Add Fixtures then you can alter these numbers if required.

It is recommended that you take some time thinking about numbering your fixtures. It is useful to renumber your fixtures to something logical and unique, as this will be how each fixture will then be referenced during programming and playback. A fairly common numbering system is to prefix each fixture type with a unique number, so for example:

Dimmers 1 - 48 remain as fixture numbers 1 – 48.

MAC 700's 1 - 20 become fixture numbers 701 – 720.

MAC 2000's 1 - 20 become fixture numbers 201 – 220.

To renumber a complete group of fixtures, the ALL row can be used.

Use the arrow keys to move the cursor to the ALL row and No column and then press the ENTER key. Enter the fixture number for the first fixture in the group and press ENTER.

Example: Select the MAC 700 group and enter 501 in the ALL row and No column. The MAC 700 fixtures will be renumbered 701, 702, 703 etc.

Notes – Fixture Numbers

*If a fixture number is not globally unique, ie another fixture exists with the same fixture number in a different type, then a '**' is displayed after the fixture number.*

If you have patched using the Patch Wizard then the Fixture Numbers will automatically have been set as part of the patch process. If you have used Add Fixtures then you will need to define a unique number for the fixture.

Naming Fixtures

The Fixture name defaults to the fixture type (eg MAC 700). Fixtures can be renamed by the user, if required (eg Stage Left MAC 700, Centre Stage MAC 700, Stage Right MAC 700).

Use the arrow keys to move the cursor to Name column and then press the ENTER key. Enter the name of the fixture using the external keyboard, then press ENTER.

Editing Default, Home & Topset Values

The Default values for fixture parameters are the values that are output when the fixture is released.

The Home values for fixture parameters are the values that are output when the fixture is homed or highlighted.

The Topset value for each parameter is the maximum value which can be reached when adjusting the fixture using the wheels, command line, etc. This is set to a default value of 100%.

The initial values for all of these settings are initially taken from the fixture profile data stored in the fixture library in the desk. They are set to values that will produce an open white beam (no gobos or effects) at a central position (Pan and Tilt at 50%).

These values can be edited on an individual fixture or group basis as required.

First, select the required tab (Default, Home or Topset).

Setup

Now, use the arrow keys to move to the required column of the selected fixture and then press the ENTER key.

Enter the required value using the external keyboard or numeric keypad on the front panel of the desk, then press ENTER.

Aligning Fixtures

The ORB desk is capable of making adjustments to your fixtures to take into account their rigging position.

Inverting Pan and Tilt

It is possible to invert Pan and Tilt independently for each fixture. This can be particularly useful if you've rigged Front of House fixtures the opposite way around to those onstage.

Use the arrow keys to move the cursor to the Invert P or Invert T column of the required fixture and then press the ENTER key. Use the left and right arrow keys to toggle between the values Yes and No. Select the required value and then press the ENTER key.

Now any adjustments you make to the parameter you changed will be inverted in the DMX outputs, making all your fixtures move in the same direction relative to the wheels.

Swapping Pan and Tilt

If a fixture is rigged on its side, you may also wish to Swap the Pan and Tilt parameters. In this function, any values defined for Pan will be output on the Tilt channel(s), and any values defined for Tilt will be output on the Pan channel(s).

Use the arrow keys to move the cursor to the P/T Swap column of the required fixture and then press the ENTER key. Use the left and right arrow keys to toggle between the values Yes and No. Select the required value and then press the ENTER key.

Patch Functions

The Patch functions under Edit Fixtures allow you to patch, repatch and unpatch selected fixtures. This functionality is provided in addition to the command line patching detailed elsewhere in this chapter. Using this window, it is possible to patch a fixture to more than one DMX address in one or more universes. These additional patch addresses are known as duplicates.

Select the fixture(s) to be edited. Click on the [Patch] button in the Edit Fixtures Window.

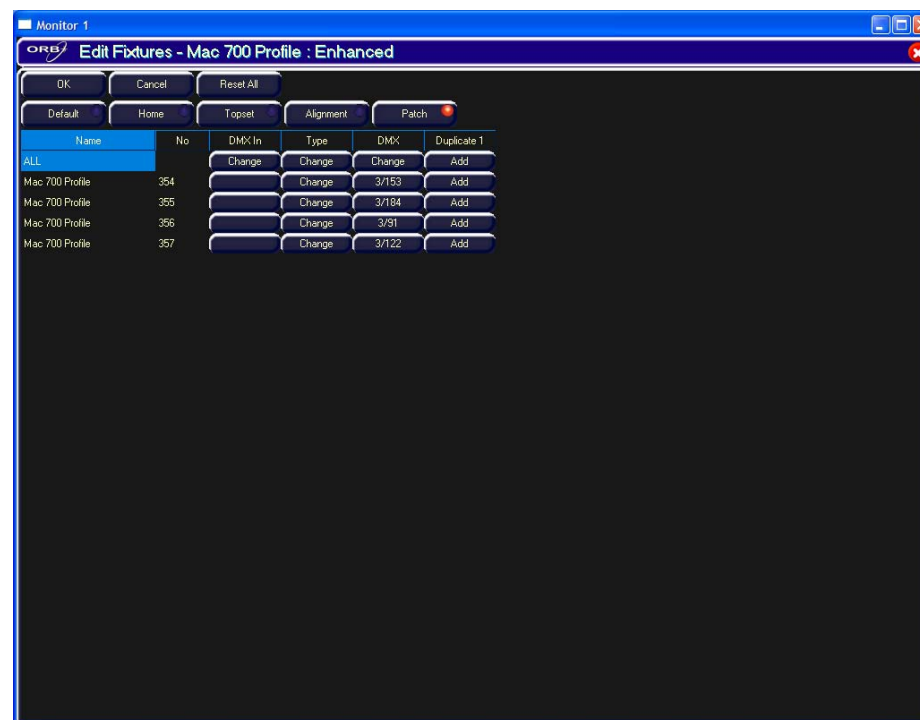


Figure 34 - Edit Fixtures (Patch)

The patch table shows the DMX-In assignment (if assigned) and the DMX address(es) that each of the selected fixtures are currently patched to. If a fixture has not yet been patched to the DMX output then the corresponding DMX column will show 'Add'. In the example above – Fixture numbers 101 to 105 are patched to DMX universe 2 address 1, 13, 25, 37 and 49 respectively.

Patching Fixtures

Move the cursor to the DMX column for the required fixture and press the ENTER key. A Patch Fixture(s) popup window is displayed on the monitor screen, for example:

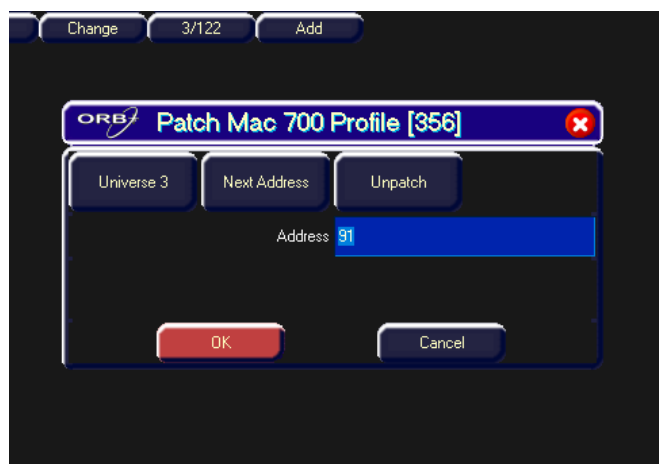


Figure 35 - Edit Fixtures (Repatching)

Select the required Universe by clicking on the [Universe] button and selecting the universe from the drop down menu.

Enter the required DMX address in the Address field provided or press the [Next Address] button to automatically pick up the next available patch address in the selected universe.

Press the [OK] button to complete the patching operation or the [Cancel] button to cancel.

Repatching Fixtures

Move the cursor to the DMX or Duplicate n column for the required fixture and press the ENTER key. The Patch Fixture popup window is displayed on the monitor screen with the current patch address in the DMX Address field

Select the required Universe by clicking on the [Universe] button and selecting the universe from the drop down menu.

Enter the required DMX address in the Address field provided or press the [Next Address] button to automatically pick up the next available patch address in the selected universe.

Press the [OK] button to complete the patching operation or the [Cancel] button to cancel.

Unpatching Fixtures

Move the cursor to the DMX or Duplicate n column for the required fixture and press the ENTER key. The Patch Fixture(s) popup window will be displayed on the monitor screen with the current patch address in the DMX Address field.

Press the [Unpatch] button. A confirmation popup window will be displayed. Select the [Yes] button to confirm the operation.

Adding Duplicates

Move the cursor to the Duplicate 1 column for the required fixture and press the ENTER key. The Patch Fixture popup window is displayed on the monitor screen.

Select the required Universe by clicking on the [Universe] button and selecting the universe from the drop down menu.

Enter the required DMX address in the Address field provided or press the [Next Address] button to automatically pick up the next available patch address in the selected universe.

Press the [OK] button to complete the patching operation or the [Cancel] button to cancel.

Setup

To patch further duplicates for the selected fixture move the cursor to the Duplicate 2 Column, Duplicate 3 column etc and repeat the above procedure.

When duplicates are patched for the selected fixture(s) additional columns are added to the Edit Fixtures table (one column per duplicate address) as shown in the following example:

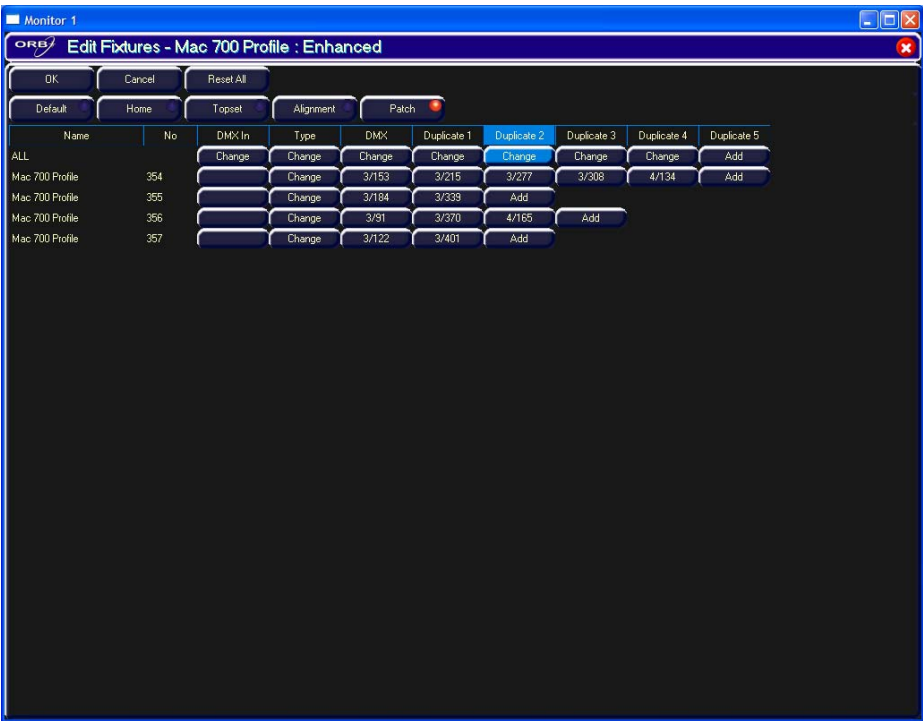


Figure 36 - Edit Fixtures (Duplicates)

Multi-Part Fixtures

For multi-part fixtures (eg Lamp + Scroller) the different parts of the fixture are displayed on separate lines in the Edit Fixtures patch table.

There is an additional column (Part) which shows the part name of the multi-part fixture and a [Fixture Part] button that selects which part of the fixture is displayed on the screen (eg All Parts, Lamp, Scroll).



Figure 37 - Edit Fixtures (Multi Part fixtures)

DMX In Field

It is possible to assign a DMX-In address to any fixture on ORB. The DMX-In field in the patch table shows the DMX In address which is currently assigned to the fixture.

The DMX In channel is used to control the brightness (intensity) parameter of the fixture, and is mixed LTP with the level on the desk so you can grab and alter the level of a channel in such a way as you would expect on a generic fader based desk.

Clicking on an entry in the DMX In column allows you to change the DMX In address assigned to the corresponding fixture.

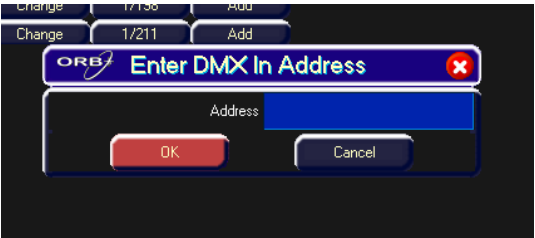


Figure 38 - Entering a DMX In Address

Changing Fixture Type (Fixture Swapout)

This patch function allows you to swap one fixture type for another. This function allows for a complete swap-out of fixtures from one type to another. The desk will attempt to clone the programmed data for the swapped fixture(s) in Cues, UDKs, Submasters and Palettes as far as possible.

Parameters in the new fixture type that were not present in the original fixture type are left unprogrammed.

Select the fixture(s) to be changed. Go to the [Type] column in the window.

Select the [Change] button for the required fixture or the [Change] button in the ALL row to change the type of all the selected fixtures.

Select the Manufacturer, Fixture Type and Mode (if applicable) using the popup window on the monitor and confirm the change type operation.

Auto Menus

This Setup option generates automatic items based on the fixture schedule.

Auto Groups

This function generates a group for each of the types of fixture, plus 'odd' and 'even' groups for each different fixture type in the desk.

Press the [Auto Menus] key on monitor in the Patch tab.

Select the [Create Auto Groups] option from the drop down menu.

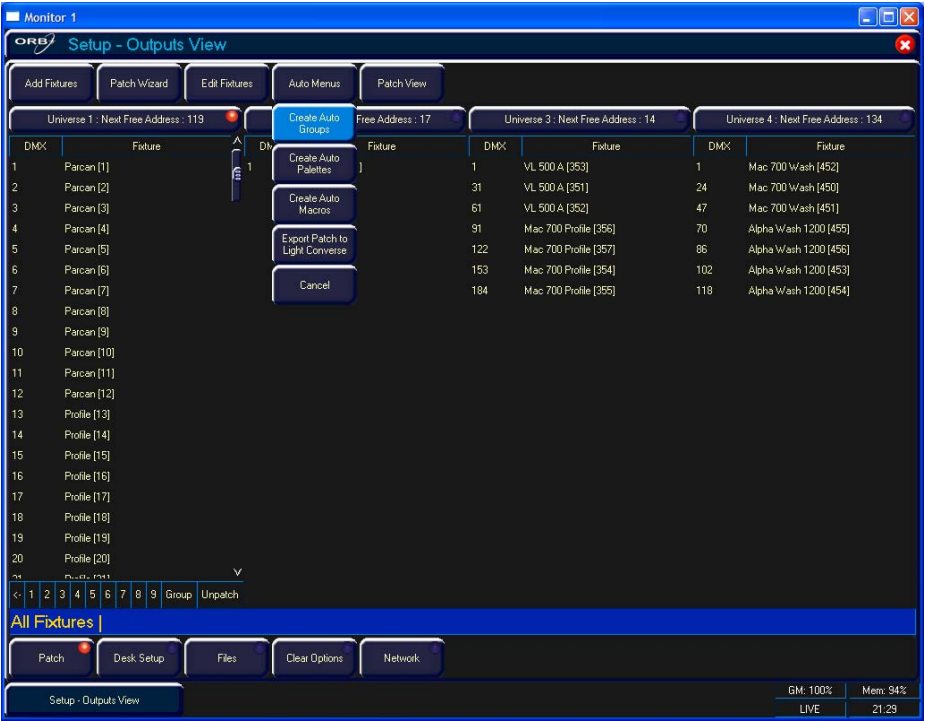


Figure 39- Creating Auto Groups

Setup

Auto Palettes

When the [Create Auto Palettes] option is confirmed the desk generates a number of colour, beamshape and position palettes for each moving fixture type in the fixture schedule and a number of standard effects palettes, as described below.

Colour Palettes

The desk provides the following standard colour palettes: White, Red, Orange, Yellow, Green, Blue, Violet, Cyan, Magenta and Pink.

Fixtures with colour wheel(s) - The desk compares the RGB values specified for each colour on the colour wheel of the fixture with the RGB values of the standard colours listed above. The desk generates an auto palette for those which are within a certain tolerance of the standard colour.

In addition to the above, the desk generates an auto palette for each colour available on every colour wheel in the fixture. These palettes are labelled with the stock colour names as supplied by the manufacturer.

Fixtures with CMY or RGB colour mixing – The desk generates auto palettes for all of the standard colours listed above.

Beamshape Palettes

The beamshape auto palettes generated by the desk are based on the gobo wheel and shutter parameters of the fixture in the schedule as follows:

Gobo Wheel(s) – An auto palette for each Gobo present on each gobo wheel in the fixture. Naming syntax is Gobo 1/1 ... Gobo 1/N (first gobo wheel), Gobo 2/1 .. Gobo 2/N (second gobo wheel etc.

No Gobo – This auto palette sends all the 'Gobo' parameters to their default values.

Shutter - Two auto palettes (Shutter Open and Shutter Closed).

Position Palettes

The desk generates a single Home Position palette which sets the Pan and Tilt parameters to a value of 50%.

Effects Palettes

The desk generates a number of standard effects (see Effects chapter for details).

Auto Macros

When the [Create Auto Macros] option is confirmed the desk generates a number macros based upon the fixture types patched. These macros often include Lamp On, Lamp Off and Reset commands.

Desk Setup

The Desk Setup function allows you to configure or customise the settings on the desk to your own requirements. The Desk Setup function is divided into a number of different sections which are accessed by pressing the corresponding soft button on the monitor.

The screenshot shows the 'Setup' menu on a monitor. The menu has several tabs: Displays, Peripheral, Inputs, Outputs, Behaviour, and Default Times. Below these tabs are buttons for Cue Stack Defaults, Submaster Defaults, and a list of settings including Monitor Display 1/2 Enabled, Colour Scheme, Screen Timeout, LCD Brightness/Contrast, Desk Lamp Brightness, and Monitor Calibration. At the bottom are buttons for Patch, Desk Setup, Files, Clear Options, and Network. A status bar at the bottom right shows GM: 100%, Mem: 99%, LIVE, and 08:55.

Displays - Indicate which monitors are connected; adjust the screen timeout, brightness and contrast; calibrate touch screens; adjust desk lamp brightness.

Peripheral – Adjust the sensitivity of the wheels on the desk

Inputs – Set up SMPTE and MIDI Timecode; CAN; Set Time; Set Date. Assign Remote Switches & Submaster DMX Inputs

Outputs – Configure DMX universes to DMX output sockets.

Default Times – Set up the default delay and fade times for each attribute (Intensity, Colour, Beamshape, Position) for all new recorded cues.

Cue Stack Defaults – Set up default options for all new cue stacks including timecode and chase modifiers.

Submaster Defaults – Set up default options for all new submasters.

Behaviour – Keep parameters separate options; Confirm Overwrites.

Figure 40 - Desk Setup

Setup

Displays

Press the [Displays] button on the monitor, and then choose the required option from the monitor. The options are detailed below:

The screenshot shows the 'Monitor 1 Setup' window with the following settings and callouts:

- Monitor Display 1 Enabled - Yes or No.** (Callout pointing to 'Monitor Display 1 Enabled' set to 'Yes')
- Monitor Display 2 Enabled - Yes or No.** (Callout pointing to 'Monitor Display 2 Enabled' set to 'Yes')
- Colour Scheme** – allows you to pick which colour scheme to use. (Callout pointing to 'Colour Scheme' set to 'Orb')
- Monitor Calibration** – Activates touchscreen calibration for each monitor. (Callout pointing to 'Monitor 1 Calibration' and 'Monitor 2 Calibration' buttons)
- Screen Timeout** – Sets the time till the monitors and LCDs go into power save mode. (Callout pointing to 'Screen Timeout (mins)' set to '20')
- LCD Brightness & Contrast** – Sets the brightness and contrast for the LCDs on the front panel. This can also be set by holding down SETUP and moving the wheels. (Callout pointing to 'LCD Brightness' set to 'Full' and 'LCD Contrast' set to '0')
- LCD Font Size** – Sets the font size the LCD displays use. (Callout pointing to 'LCD Font Size' set to 'Large')

Additional settings visible in the screenshot include 'Desk Lamp Brightness' set to '50', and a bottom status bar showing 'GM: 100%', 'Mem: 93%', 'LIVE', and '08:56'.

Figure 41 - Desk Setup / Displays

Touchscreens

A number of external touchscreens are supported by the ORB. These screens connect into the desk using the USB connection. Screens with a serial connection will not work via a USB-Serial converter. The screen needs to have a direct USB connection. It is recommended only to purchase one of the known working screens from the list below, for use with your ORB.

Currently known working (tested and confirmed) ZeroS version 5.0.0	Currently assumed working (driver support provided, no reports)	Not yet working
3M Microtouch M150 3M Microtouch M170 ELO ET1746L LG L1730SF LG L1530SF iPure Solarism LM1731BT	ELO touch (most) 3M/Microtouch EX II series ITM eTurboTouch (non-eGalax compatible) Gunze AHL61 DMC TSC-10/25 eGalax, eTurboTouch CT-410/510/700 PanJit LG Touch (all) Iiyama	Solarism LM1730S ELO Touch <u>Acoustic Pulse Recognition</u> (APR) screens

Although we will endeavour to add support for other screens where possible, we make no guarantees about this since the drivers may not be available in the correct format for the desk operating system. If you want us to add support for a different screen, then we may ask you to loan us the screen (including the drivers CD that came with it) for a short time for testing. Please contact Zero 88 for details.

Setup

Peripheral

Press the [Peripheral] key on the monitor. The various options are shown on the monitor.

Wheel Sensitivity –
Adjusts the sensitivity of
the control wheels. 0%
is least sensitive, 100%
is most.

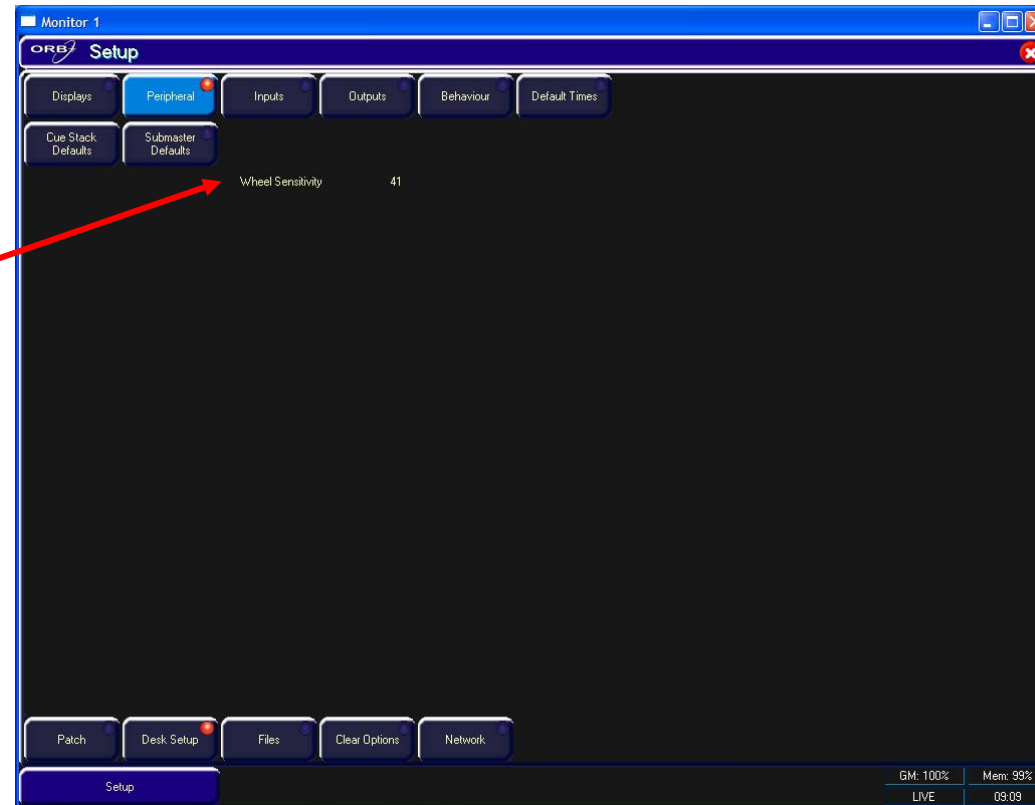


Figure 42 - Desk Setup / Peripheral

Inputs

Press the [Inputs] key on the monitor. The various options are shown on the monitor.

SMPTE Timecode – The frame rate of the SMPTE timecode being fed to the desk, in fps.

MIDI Timecode – The frame rate of the MIDI timecode being fed to the desk, in fps.

Set Time - Press the [Set Time] key on the monitor. The Set Time Window is displayed. Enter the correct time in the field provided and then confirm by selecting the [OK] button.

Set Date - Press the [Set Date] key on the monitor. The Set Date Window is displayed. Enter the correct Day, Month and Year in the fields provided and then confirm by selecting the [OK] button.

CAN – Not yet implemented in software

Remote Switches - Each of the six remote switches can be configured to Disabled, Go to Cue or Macro. If the action field is set to Go to Cue or Macro, then an additional field is displayed allowing you to enter the stack/cue or macro number as appropriate.

Submasters Per Page – The number of submasters you require on each page. Defaults to 10.

Submaster Address – The DMX –IN address you will use to control each submaster.

Figure 43 - Desk Setup / Inputs

Setup

Outputs

Press the [Outputs] key on the monitor. The various options are shown on the monitor:

- **DMX Output 1**
 - **DMX Output 2**
 - **DMX Output 3**
 - **DMX Output 4**
- Each DMX Output Universe can be mapped to a different Data Universe. The default setting is a 1:1 mapping.

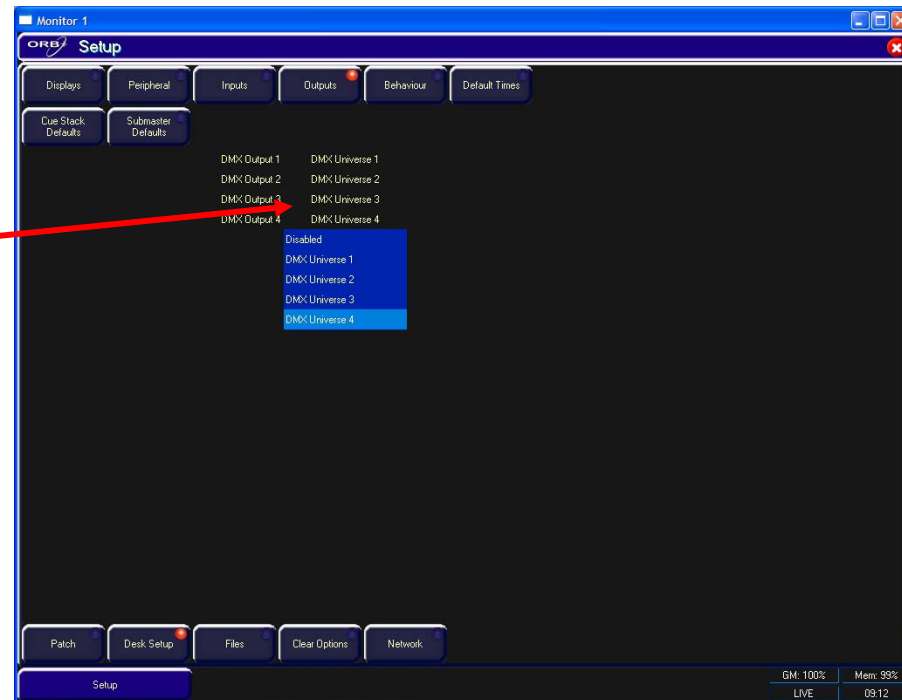


Figure 44 - Desk Setup / Outputs

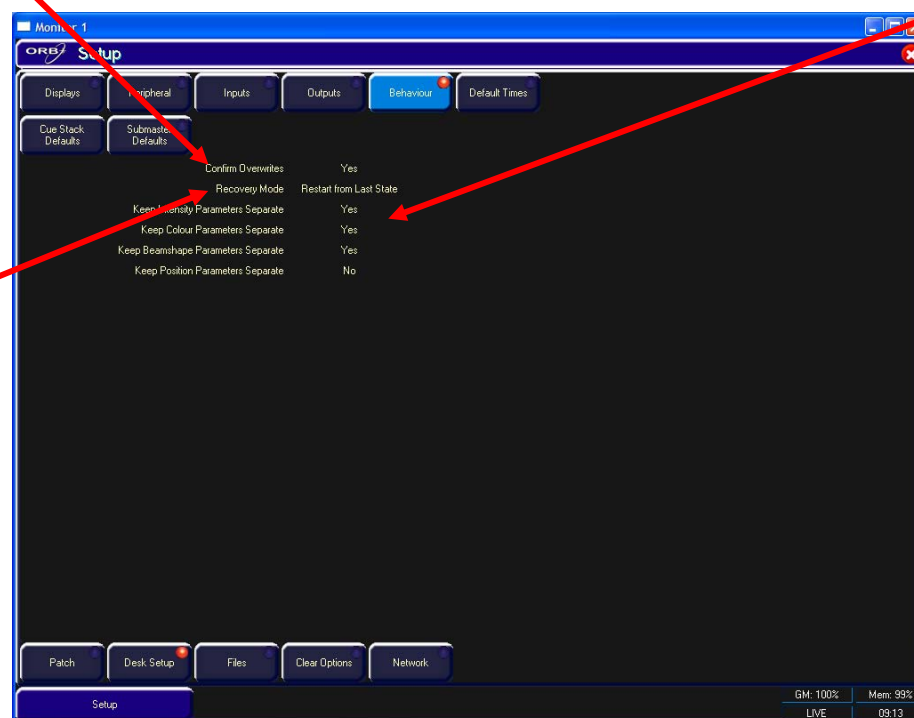
Behaviour

Press the [Behaviour] button on the monitor. The various options are shown:

Confirm Overwrites -

When this option is set to 'Yes' a confirmation window will appear on the monitor when overwriting a cue, palette, effect, macro etc.

Recovery Mode – This setting defines how the desk behaves when powered up – Restart from Last State or Blackout.



Keep Parameters Separate –

If the options above are set to 'Yes' then each individual parameter in that attribute will be tagged separately (eg in a CMY fixture, if Cyan is adjusted, only Cyan will be tagged).

If the attribute is set to 'No' then as soon as one parameter in that attribute is adjusted, all the parameters in that attribute will be tagged automatically (eg in a CMY fixture, if Cyan is adjusted, then Cyan, Magenta, Yellow and any other colour parameter for the fixture will be tagged automatically).

Figure 45 - Desk Setup / Behaviour

Setup

Default Times

Press the [Default Times] key on the monitor. The various options are shown:

Intensity Fade / Delay – Separate times for channels fading Up and those fading Down.

Beamshape Fade / Delay – The times that beamshape channels use when programmed into cues or UDKs

Colour Fade / Delay – The times that colour channels use when programmed into cues or UDKs

Position Fade / Delay – The times that position channels use when programmed into cues or UDKs

The screenshot shows the 'Default Times' tab in the ORB Setup window. The window has a title bar 'Monitor 1' and a menu bar 'ORB Setup'. Below the menu bar are tabs: Displays, Peripheral, Inputs, Outputs, Behaviour, and Default Times (selected). On the left side of the window are buttons: Cue Stack Defaults, Submaster Defaults, Patch, Desk Setup (selected), Files, Clear Options, and Network. The main area contains a list of settings with values:

Intensity Delay Up	0.0
Intensity Delay Down	0.0
Intensity Fade Up	3.0
Intensity Fade Down	3.0
Colour Delay	0.0
Colour Transition	0.0
Beamshape Delay	0.0
Beamshape Transition	0.0
Position Delay	0.0
Position Transition	0.0

At the bottom right, there is a status bar showing 'GM: 100%', 'Mem: 99%', 'LIVE', and '08:19'. A 'Setup' button is at the bottom left.

Figure 46 - Desk Setup / Default Times

Cue Stack Defaults

Press the [Cue Stack Defaults] key on the touch screen. The various options are shown on the touch screen under four main sections (General, Chase, Trigger and Move on Dark):



Figure 47 - Desk Setup / Cue Stack Defaults

Setup

Submaster Defaults

- Not Yet Written

Lock Functions

Press the [Lock] key on the touch screen. A drop down menu is displayed on the touch screen. The menu options are summarised below:

- **Lock All** – This option locks all the functionality on the desk. It will not be possible to do anything on the desk until it is unlocked using the current lock code.
- **Change PIN** – This option allows the user to change the lock code (PIN) for the desk. The lock code (PIN) is a four digit number (0000 – 9999). The lock code can be entered via the numeric keypad on the front panel, or external keyboard. The default lock code for the desk is 0000.
- **Cancel** – Closes the menu.

If you forget the lock code for your ORB, please contact Zero 88 Technical Support for assistance and have the desk's serial number to hand. You may be asked some questions to verify your identity and ensure that you have a genuine reason to unlock a desk without knowing its lock code.

- This functionality is not yet implemented in software

Files

This section of Setup allows you to save and load show files and to load or clear User Fixtures (UFTs). Each section of the Files menu is accessed through a button on the monitor.

Saving Shows

To save a copy of your show, you first need a storage media. The ORB is supplied with a 1GB USB flash memory stick, although other storage media may be used with the console. Connect your media to the USB port on the desk (any port will do). If using an external floppy drive, remember to insert a floppy disk into the drive.

Press the [Files] button on the monitor.

Press the [Save Show] button on the monitor. The Save Show window is displayed:

- Select the desired storage device by pressing the [Destination Device] key. This cycles through all the available devices; select the one you require. If the drive doesn't appear in the list, press [Refresh] after a couple of seconds.
- Select the Filename field and enter a name for the show file. This name will be used as the file name on the destination device, so ensure it is unique and easily identifiable.
- Select the [Save Complete Show] box and toggle it until it displays the option you require. The ORB allows you to save just the Setup, the Setup and Palettes, or the Complete show.
- Press the [OK] button to save the show.



Figure 48 - Save Show

Setup

Loading Shows

To load a show, connect the storage media to the USB port on the desk (any port).

If you're using an external floppy drive, remember to insert the floppy disk into the drive.

Press the [Files], then [Load Show]. The Load Show Window is displayed:

Select the storage device by pressing on the [Source Device] toggle box. This will cycle through all the available devices, so select the one you require.

Select the required show from the list of available shows displayed.

Select the [Load Complete Show] box and toggle it until it displays the option you require. The ORB allows you to load just the Setup, the Setup and Palettes, or the Complete show.

Press the [OK] button to load the show.

Note – Loading Shows

Loading a show file will clear any existing show data from the desk so ensure that you have backed up your previous show before you load another one onto the desk.

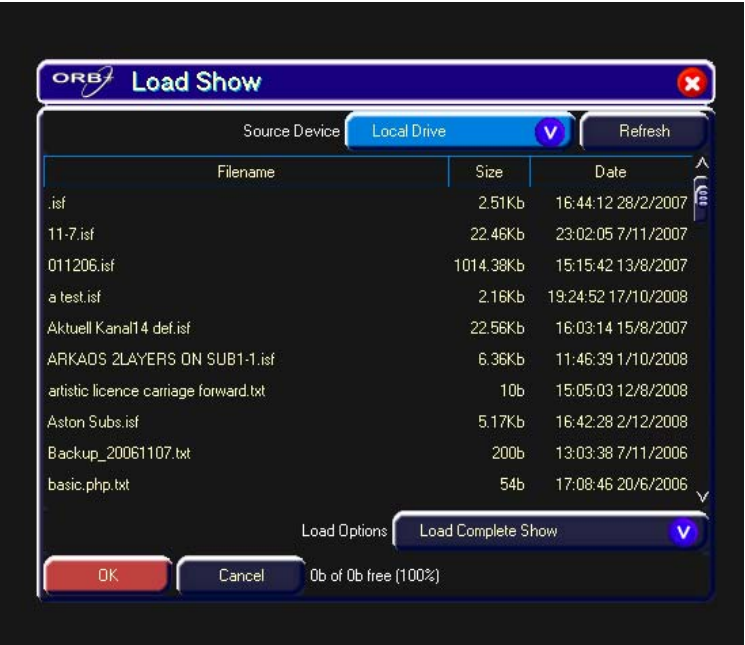


Figure 49 - Load Show

Loading User Fixture Types

The desk provides a method for loading fixture types which are not in the fixture library stored on the desk, ie user fixture types which are stored on a memory stick or CD.

Press the [Load User Fixtures] key in files.

Select the Source Device (Removable Device) as required. A list of UFT files found on the source device is displayed on the touch screen.

Select the required file using the cursor keys or by touch on the touch screen.

Select the [OK] button.

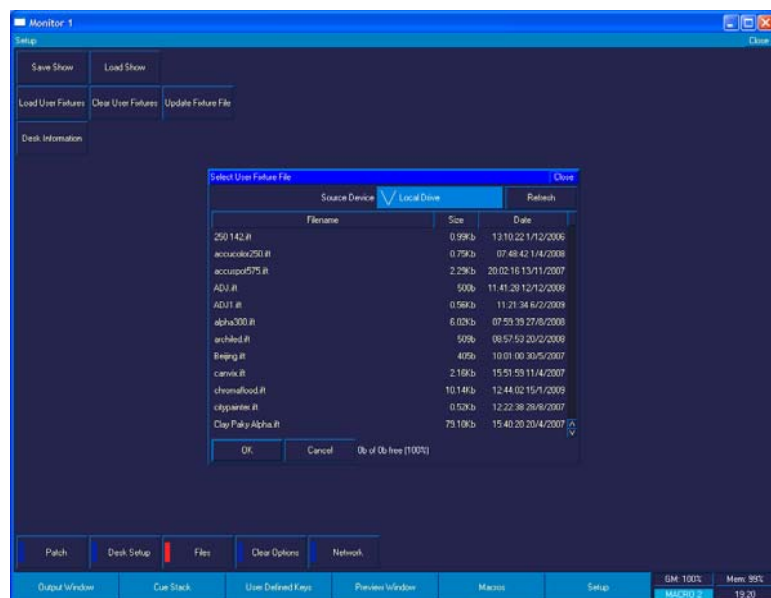


Figure 50 - Loading a user fixture

All the fixture types contained in the selected UFT file are loaded and effectively added to the fixture library on the desk.

Selecting a user fixture type and setting the number of that type in the fixture schedule is performed in the same way as for any of the normal fixture types already present in the fixture library on the desk.

User Fixture Types which have been loaded onto the desk are displayed in the Fixture Schedule Window in the same way as fixture types in the fixture library. They appear in the schedule based on the alphabetical sorting of manufacturer and fixture type and are distinguished by having a green background, for example:

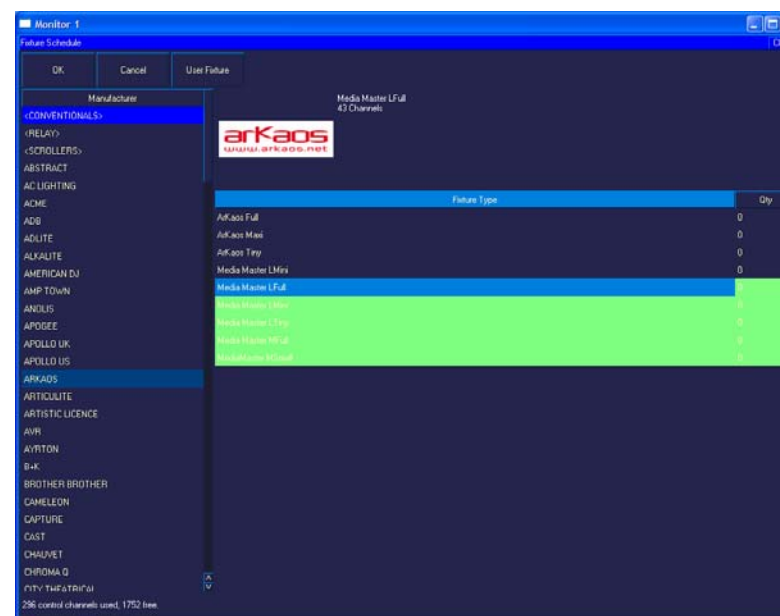


Figure 51 – User Fixture Types in Add Fixtures

Setup

Clearing User Fixture Types

The desk provides a method for clearing all the user fixture types which have been loaded onto the desk.

Press the [Clear User Fixtures] button on the monitor. A confirmation window is displayed.

Press the [Yes] button to clear the user fixtures which have been loaded on the desk.

Update Fixture File

The desk software includes the latest fixture library release at the time the software was released. From time to time a new software release is made. This option allows you to update the Fixture Library file on the desk.

Insert a memory stick containing the Fixture Library file into one of the USB ports on the desk.

- Press SETUP
- Press the [Files] button
- Press the [Update Fixture File] button.
- The desk searches for the update file on the memory stick.
- Follow the instructions shown on the monitor to complete the update.

Desk Information

When the [Desk Information] key is selected a screen is displayed containing information on the various software, firmware and BIOS installed in the desk as follows:

- Hardware Platform
- Slave 1 Bootloader
- Slave 1 Firmware
- Slave 2 Bootloader
- Slave 2 Firmware
- Motherboard BIOS
- NVR Location
- OS Version
- Software Version
- Serial Number
- Fixture Library
- Current Show
- Flash Size

If any versions are displayed in **RED** in the Desk Information screen, this indicates that the versions are out of date. Please contact a Zero 88 service agent for advice on updating these software versions.

When reporting any problems to Zero 88, please include all of the information displayed within the Desk Information screen.

Clear Options

This option allows the user to clear (delete) various components of a show (eg palettes), the whole show, or reset the desk back to factory defaults.

Press the [Clear Options] key on the Setup screen. The various clear options and other functions are displayed on the monitor as shown below:

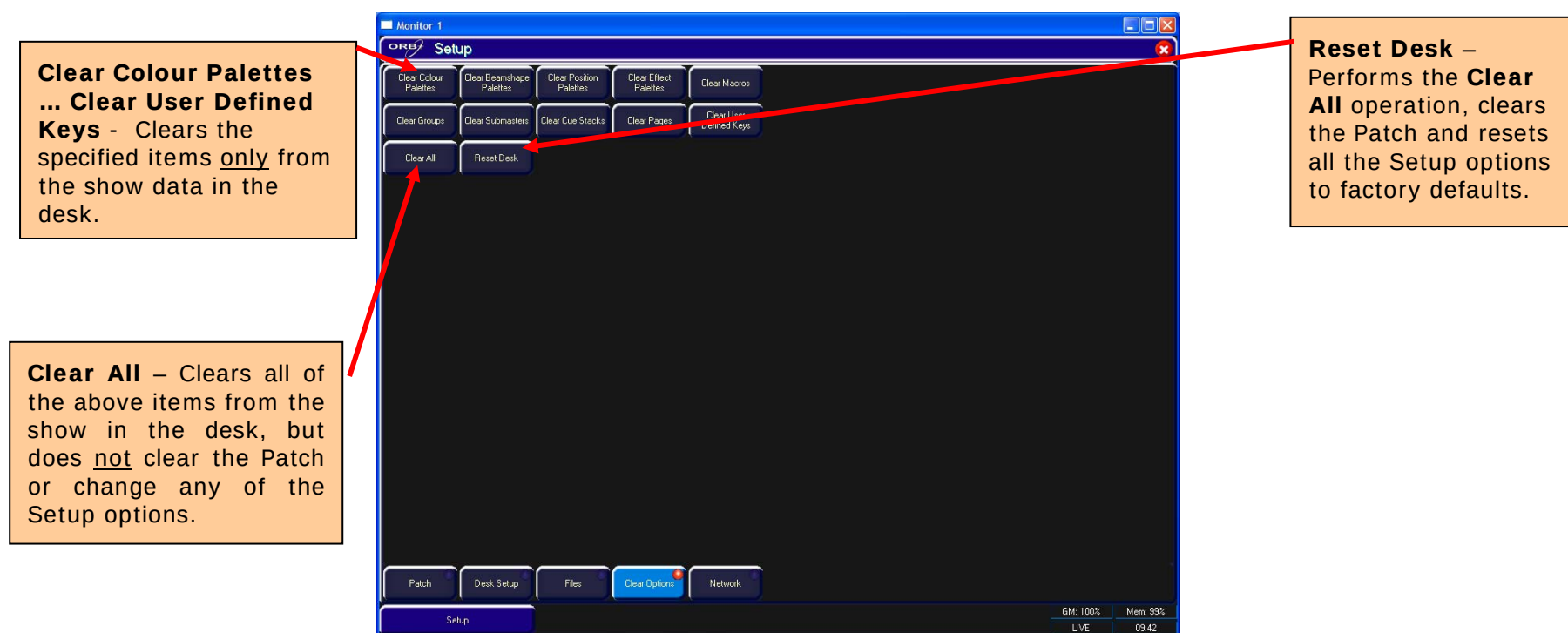


Figure 52 - Clear Options

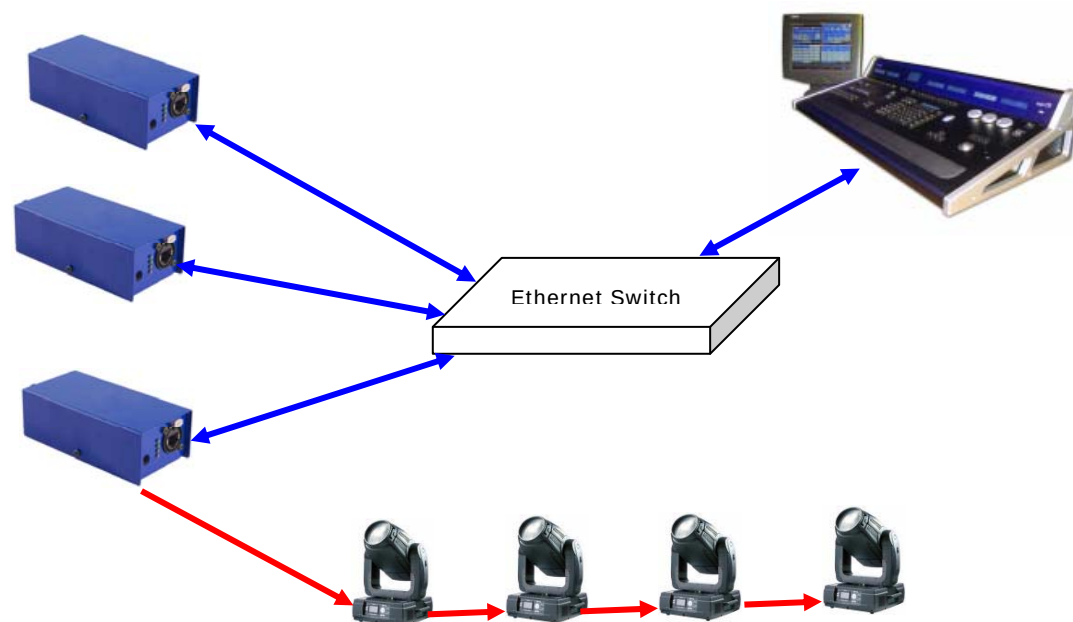
Setup

Network

The ORB supports various Ethernet communication protocols, for connecting to visualisation tools, PDA remote controls, etc. Details of these protocols are found in this section:

Ethernet Basics

Unlike DMX, Ethernet operates in a different topology. DMX is daisy chained from fixture to fixture, whereas Ethernet data is connected using a Star topology.



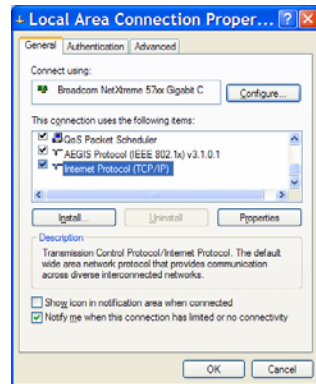
IP Addresses

IP Addresses are a devices identity on an Ethernet network. The address indicates where the device is located and in combination with the Subnet Mask, indicates what the desk can see, and vice-versa. The number is made up from 4 blocks of data, between 0 and 255 – eg 192.168.0.1

Subnet Masks

The Subnet Mask indicates what a network device can see on the network – the standard subnet mask for an Ethernet network is 255.255.255.0, indicating that a device with an IP address of 192.168.0.1 can see any device whose IP starts with 192.168.0.x, but cannot see anything starting 192.168.1.x

Changing an IP Address

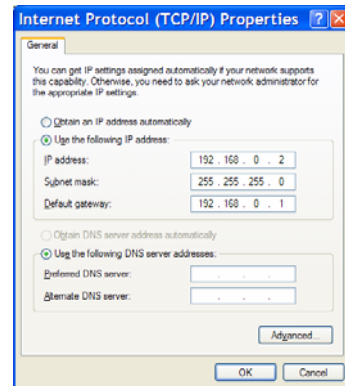


On Windows XP, to configure the IP address of a PC, first select Start, Connect To, Show All Connections...

Find the connection for the Network Adaptor you want to use (usually “Local Area Connection”) and right click on it, selecting “Properties”.

Select the “Internet Protocol (TCP/IP)” and press Properties

Enter the required IP address settings in the popup window and select OK.



Switch vs Crossover

There are two ways of making an Ethernet connection with a ZerOS console

Via a standard Ethernet Switch – the desk is connected to one connector on the switch, and other devices are connected to another port

Via a crossover cable – the desk and connected device are connected together directly via a crossed network cable. This system is ideal for visualisation PCs as it negates the need for an additional box in the middle, however this system has its drawbacks – it is not possible to use DHCP configuration, and it is not possible to connect more than one device in this manor.

DHCP

DHCP is a protocol used by Ethernet enabled devices to dynamically allocate an IP address to devices on the network. In order to use this system, a DHCP host must exist on the network. Some Ethernet Switches offer DHCP capabilities, as do Wireless Routers. It is important that you ensure that there is only ONE DHCP host on a network – multiple DHCP hosts can cause malfunctioning of the system.

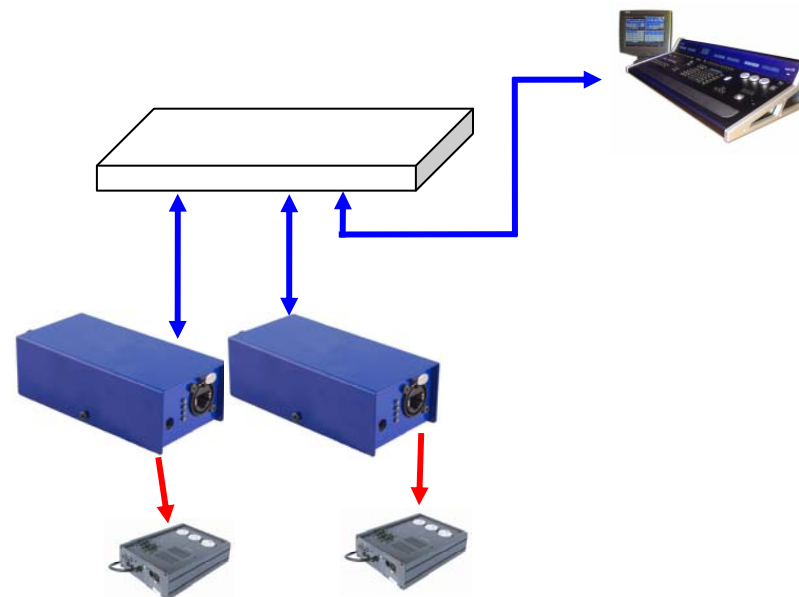
Setup

Art-Net

Art-Net is a lighting protocol which sends DMX data over Ethernet. The standard allows for multiple DMX universes to be sent over a single Ethernet cable. The ZerOS consoles can output upto 4 universes of DMX data via Art-Net.

Each Art-Net device needs an IP address starting with a 2.x.x.x or a 10.x.x.x, and this setting must match on the desk itself. Each DMX universe must then be allocated to a Port – Art-Net Ports numerate from 0-15, so it is generally accepted that desk universe 1 will become Art-Net universe 0, however this is user definable.

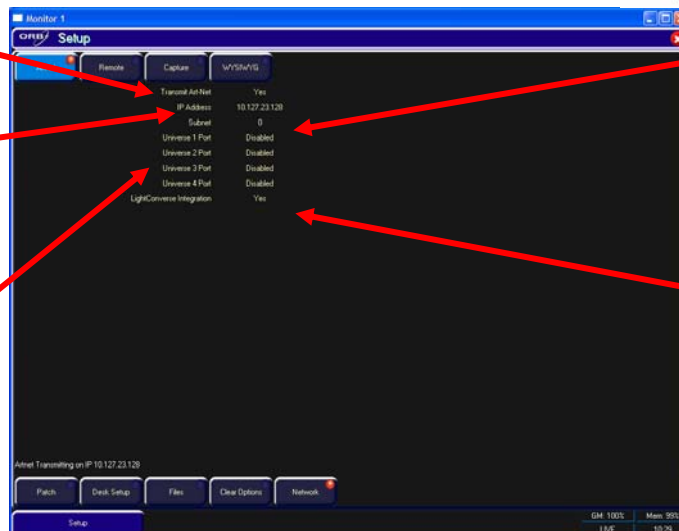
Art-Net enabled devices include Media Servers, Moving Lights and also dedicated DMX output boxes such as the “1 Universe Ethernet Box” by Cooper Controls. The system will look something like this:



Transmit Art-Net - Enables or Disables ArtNet transmission.

Network Switch - 2 or 10. ArtNet allows two separate network IP ranges.

Each port can be allocated a separate port, or be disabled. This port must be matched with the Art-Net receiving device (Light Converse, etc).



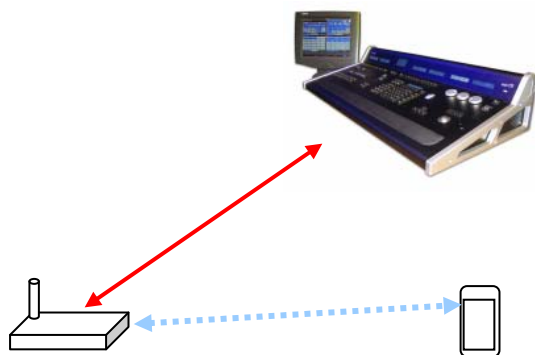
Subnet - The y number in the 2.x.y.z IP range. Used for multiple Art-Net networks on a single network.

Light Converse Integration - Allows additional functionality to be used with Light Converse (eg bi-directional patching, fixture selection etc.)

Remote

ZerOS Remote offers the ability to remotely control various areas of the desk. The remote uses a standard Windows Mobile or Windows PocketPC application to enable remote control of the console via a wireless network.

The ideal setup for this system is as follows:



The console is connected to a Wireless Router via an Ethernet connection. The Wireless Router is then configured to enable wireless communication via a standard 802.11b connection, and the Palmtop Computer (PDA) connects to this wirelessly. As long as the console IP address and the PDA IP address are able to see each other, the system should automatically setup and configure.

With a PC connected to the network with the desk and the PDA, load up an internet browser and type in <http://192.168.0.1/> (or the configuration IP address of the router, if different) into the address bar and hit GO.

At this point you will be prompted for a user name and password, which will be detailed in the user manual for the router.

Once connected to the router, look for settings which relate to the wireless connection and to DHCP. Ensure that DHCP is enabled and that the wireless is active. Setup a name for the wireless network which you'll recognise (we use "Zero 88") and choose a wireless channel. If required, security can be added. Once settings have been changed, click the Save Option and then the Reboot Router option to ensure that the settings are stored.

Ensure that the PDA has activated the wireless connection (this is normally done through some sort of connection manager). The first time you enable wireless in an area, the PDA will search for all available wireless networks and will ask you if you want to connect to any it finds. At this stage, you should see the Zero 88 network listed. Select it and choose connect (if you added security, you'll need to enter these details here).

Once the PDA is connected and the desk is connected, on the desk go to Setup / Network / Remote. Choose Enabled Remote - Yes, and Use DHCP Address - Yes. Again, enable security if you like (this security is simply a password the remote will prompt you for before connecting).

At the bottom of the remote setup screen, a message should appear - "Remote Active". If "Remote Not Active - No DHCP Address" is displayed, ensure that DHCP is enabled on the router and reboot the desk.

Assuming "Remote Active" is displayed and the PDA connected to the wireless network, you should be able to start the ZerOS Remote program on the PDA and the desk should be detected. Press on the Desk name and click the connect button.

For full information on the Remote, see the Remote chapter in this manual (Page 115).

Setup

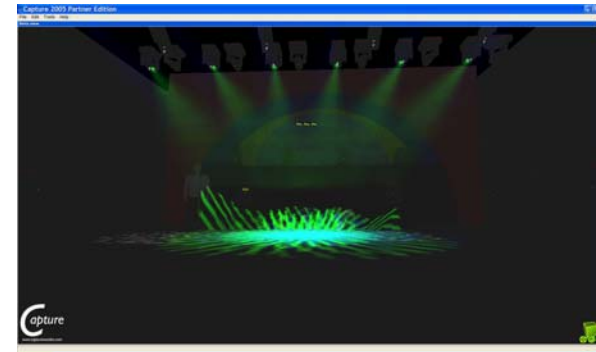
Light Converse (<http://www.lightconverse.net>)



The Light Converse visualiser uses Art-Net to communicate with the desk software, hence the presence of the visualisation configuration settings in the Art-Net tab of Network Setup. The rules of Art-Net (above) apply when configuring a Light Converse setup.

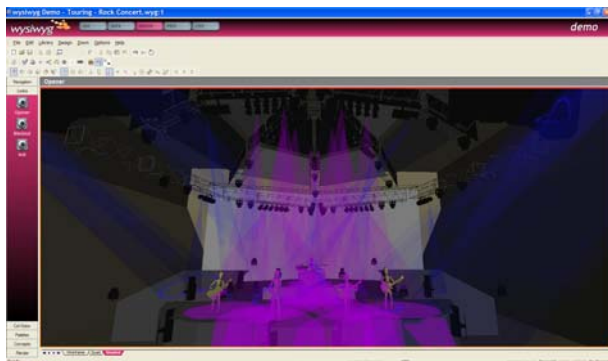
Light Converse integration requires a Zero 88 Light Converse USB dongle, available from Zero 88. Once active, the system allows bidirectional control of fixtures, selection and patching via the Ethernet connection.

Capture (CITP) (<http://www.capturesweden.com>)



Capture 2005 visualising software communicates with the desk via a protocol known as CITP. This protocol allows for any standard PC network between the desk and the visualising PC. The console allows you to configure either a fixed IP address or one allocated via DHCP. As long as the two devices can see each other, the system should function correctly.

WYSIWYG (<http://www.castlighting.com>)

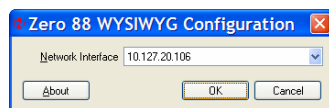


WYSIWYG Requirements

- A current (Release 21 or greater) installation of WYSIWYG Perform
- The Zero 88 consoles file (provided on the Cast website)
- The Zero 88 WYSIWYG Driver (provided on the Zero 88 website, or on the CD with the desk)
- An Ethernet connection to your Zero 88 console

WYSIWYG Installation

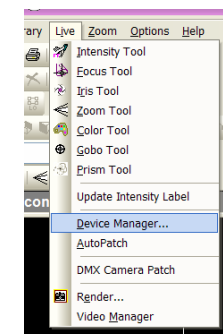
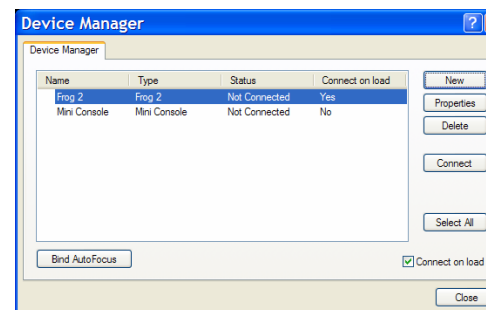
- First install WYSIWYG Release 22 or greater, following the standard procedure (if you're using Release 21, you'll need the Zero 88 Consoles CFB file)
- Run the Zero 88 WYSIWYG Driver installation tool
- Once the driver is installed, run the tool
- Select the network interface you wish to connect WYSIWYG with (the IP address is shown)
- Choose OK



WYSIWYG Usage

- Start WYSIWYG & load your show file
- Patch your fixtures to Universes in WYSIWYG
- In the LIVE tab, select LIVE, Device Manager

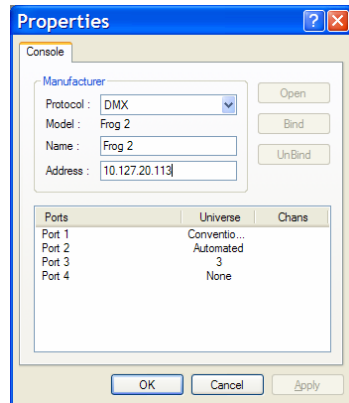
- In Device Manager, select New and locate the Zero 88 console you are connecting to



- Select the console and click Properties, then enter the IP address of the desk in the Address. Select each Port on the desk and Bind these to a Universe on WYSIWYG.



Setup



- In the Device Manager, click **CONNECT** and the console should connect. You can now use WYSIWYG to visualise your show.
- When you have finished using it, click **DISCONNECT** in the Device Manager.

Zero Wire

Zero Wire DMX is a wireless DMX transmission system from Zero 88. The system can be output directly from the console via the [Network] options in Setup, and can then be routed via a Wireless Access Point to Zero Wire DMX boxes which decode the signal to DMX for linking to fixtures and dimmers, etc.

In the Zero Wire setup page there are a host of options, which enable each DMX Universe on the desk to be routed to an IP address with a unique Universe number (see below).

For more information, see the Zero Wire DMX user manual, which can be found on the Zero 88 website.

The Output Window

The Output Window is central to the programming functionality on the ORB desk. It is recommended (but not mandatory) that the Output Window is displayed on one of the monitor screens when programming cues, palettes etc. To display the Output Window, press the {Show Output Window} syntax key.

Values – allows you to select between values, fade, delay and source views

Window Setup – allows you to customise the window to your requirements.

Fixture names

Channel information – colour coded

- Blue** – Fading Up
- Green** – Fading Down
- Red** – In Programmer
- Orange** – In Programmer but untagged
- Yellow Background** – Selected
- Red Background** - Parked
- White** – From a Cue
- Yellow** – From a UDK / Sub

Selected Channels

Selected fixture information. One row for each fixture, one column for each parameter. Gobo previews appear here.

Channel	Intensity	Pan	Tilt	P/T Spd	Color 1	Shutter	Gobo1	G1	Focus
Mac 250 Entree (101)	100	50	50	0	Continuous Scroll	Shutter Open	Gobo 1 Indexing	0	50
Mac 250 Entree (102)	100	50	50	0	Continuous Scroll	Shutter Open	Gobo 1 Indexing	0	50
Mac 250 Entree (103)	100	50	50	0	Continuous Scroll	Shutter Open	Gobo 1 Indexing	0	50
Mac 250 Entree (104)	100	50	50	0	Continuous Scroll	Shutter Open	Gobo 1 Indexing	0	50
Mac 250 Entree (105)	100	50	50	0	Continuous Scroll	Shutter Open	Gobo 1 Indexing	0	50
Mac 250 Entree (106)	100	50	50	0	Continuous Scroll	Shutter Open	Gobo 1 Indexing	0	50
Mac 250 Entree (107)	100	50	50	0	Continuous Scroll	Shutter Open	Gobo 1 Indexing	0	50
Mac 250 Entree (108)	100	50	50	0	Continuous Scroll	Shutter Open	Gobo 1 Indexing	0	50

The Output Window

The **Output Window** displays the outputs which are coming from all areas of the desk (Programmer, Cue Stacks or UDK's). The outputs can be viewed as DMX values, Percentage values or parameter Details, and can show Values, Fade or Delay times per channel.

Output Window – Values View

In the Output Window, when the [Values] option is selected, the fixtures and their parameter values are shown. The currently selected fixtures are highlighted in yellow. Fixture parameters which are tagged have a bright background, untagged parameters have a dark background. This is the Normal view of the Output Window.

Output Window - Fade View

When the [Fade] option is selected, the fade times of the fixture parameters are displayed in the Output Window, and the fixture wheels can be used to adjust the fade time of their relevant parameters.

Output Window - Delay View

When the [Delay] option is selected, the delay times of the fixture parameters are displayed in the Output Window. Like Fade view, the fixture wheels can be used to adjust the timing of a parameter.

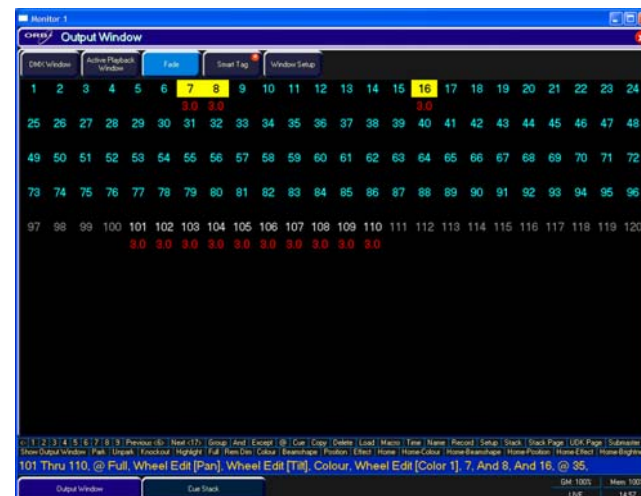


Figure 53 - Output Window Fade View

Output Window – Source View

When the [Source] option is selected, the Output Window displays the source of the output data rather than the actual output values as follows:

- **P** Programmer
- **C S / C** Cue (Stack Number / Cue Number)
- **SX / Y** Submaster (Page Number / Submaster)
- **UDK p / n** User Defined Key (Page / Number)
- **PARKED** The fixture has been parked
- **D** Default value of the parameter

Output Window – Window Setup

Pressing the Window Setup button opens a popup window which allows you to adjust the Output Window configuration.

The Output Window



Figure 54 - Output Window Setup

Details (%)

When the [Details (%)] soft button is selected a drop down menu is displayed with the following options:

- **Percent** – When this option is selected all the fixture parameter values are displayed as percentages (ie 0 – 100% for both 8 bit and 16 bit parameters).
- **DMX** - When this option is selected all the fixture parameter values are displayed as DMX values (ie 0 - 255 for 8 bit parameters or 0 - 65535 for 16 bit parameters).
- **Details (%)** – When this option is selected the fixture parameter values will be displayed as the parameter detail names (eg Red, Gobo 1) where they are defined in the fixture data. If parameter details are not defined, the window will show the actual numerical values in %.
- **Details (DMX)** – When this option is selected the fixture parameter values will be displayed as the parameter detail names (eg Red, Gobo 1) where they are defined in the fixture data. If parameter details are not defined, the window will show the actual numerical values in DMX (0-255 or 0 – 65535).

Hide Unpatched

The Hide Unpatched option allows you to hide any non-outputting channels. This cleans up the output view but may hide information you require if you are offline programming a show before patching

the desk. Gaps in numbers are indicated by a vertical line between their channel numbers.

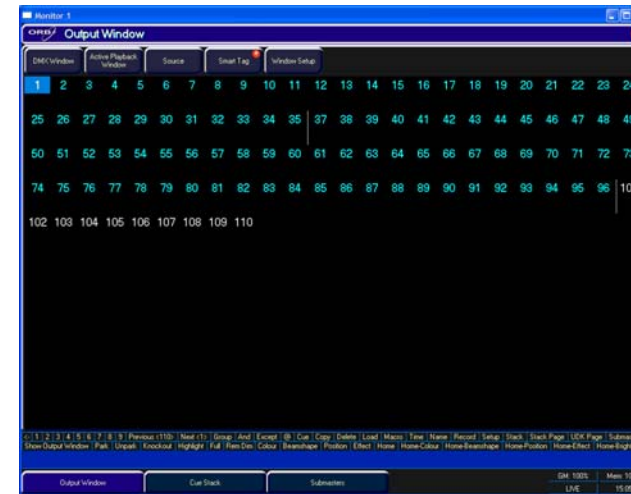


Figure 55 - Output Window (Hide Unpatched)

Channel / Fixture / Intensity Views

There are three different views of the Output Window (Channel, Fixture and Intensity). Click on the [Channel] button and select the required view from the drop down menu.

Fixture view is useful for moving light heavy rigs as it details all of the moving light parameters all of the time, whereas Channel View only shows the selected fixtures parameters.

Programming

This section of the manual covers the basic functionality of programming which involves selecting fixtures, adjusting one or more of their parameters to the required values, and then recording the information into a cue, palette, effect or UDK.

Selecting Fixtures

Before fixtures can be controlled by the desk they need to be selected. Selected fixtures are shown with Yellow backgrounds in the Output window.

To select an individual fixture or a number of fixtures, type in their fixture numbers followed by ENTER, for example:

1 ENTER (selects fixture 1)
2 AND 3 ENTER (selects fixtures 2 and 3)
5 THRU 10 ENTER (selects fixtures 5,6,7,8,9, and 10)

For example, if the MAC 700's have been given fixture numbers 701 – 720, then the following commands could be used:

701 ENTER (selects the first MAC 700 fixture)
702 AND 703 ENTER (selects the second and third MAC 700)
711 THRU 720 ENTER (selects the last 10 MAC 700 fixtures)

Alternatively, you can use the syntax keys to select the next or previous fixture respectively.

Controlling Intensity Parameters

The intensity (or brightness) parameter of the selected fixture(s) can be controlled by entering commands directly via the numeric keypad or by using the control wheel.

Intensity levels can be set for a complete group of fixtures using the following commands:

GROUP n @ m ENTER
(sets the intensity output to m %)

Intensity levels can also be set for a single fixture or a number of fixtures within a group. First select the group and then use any of the following commands:

1 @ N ENTER
(sets the intensity output of fixture 1 to N %)
1 FULL ENTER
(sets the intensity output of fixture 1 to 100 %)
1 @.
(sets the intensity output of fixture 1 to 0%)
2 AND 3 @ N ENTER
(sets the intensity output of fixtures 2 and 3 to N %)
2 AND 3 FULL ENTER
(sets the intensity output of fixtures 2 and 3 to 100 %)
5 THRU 10 @ N ENTER
(sets the intensity output of fixtures 5 to 10 to N %)
5 THRU 10 FULL ENTER
(sets the intensity output of fixtures 5 to 10 to 100 %)

The Intensity channel of a fixture can also be controlled using the intensity wheel.

Use the control wheel to adjust the intensity level as required. The output value is shown on the LCD screen above the wheel. Note that intensity adjustment on the wheel is relative by default which means that if a range of fixtures are selected with different original values, the movement of the wheel will be applied to each fixture

individually (eg each fixture will increase or decrease by a percentage from its original value).

Note – Intensity on the Wheel

The Intensity wheel will always control the selected fixtures intensity.

Note – No Intensity Output ?

If the intensity output levels do not change when you send one of the above commands to a fixture, or adjust the intensity level using the wheel, check that the GRAND MASTER fader is at full and the BLACKOUT button is off. If the selected fixture(s) have a Shutter parameter, check that the shutter is open.

Some fixtures also have control of the lamp remotely – try sending the Lamp On macro command to the fixture, if supported.

Controlling Fixture Parameters

Each fixture type has it's own set of parameters (intensity, colour, gobo, pan, tilt etc.) which are classified or grouped together in different attributes (Position, Colour, Beam). This information is defined in the fixture library.

Once a fixture, or group of fixtures has been selected, the attribute buttons and control wheels can be used to adjust the parameter output levels as required.

Controlling Colour Parameters

The colour parameters of the selected fixture(s) are controlled using the control wheels.

First select the required fixture(s) and then press the COLOUR key.

The colour parameters for the fixture are assigned to the control wheels and are indicated on the LCD screen above the wheels.

If the fixture has more than three controllable parameters for the selected attribute, pressing the COLOUR key again will select the next group of parameters.

Wherever possible the desk will group similar parameters together (eg Cyan, Magenta and Yellow will appear together on the wheels).

Adjustment of colour is by default an Absolute adjustment.

Controlling Beamshape Parameters

The beamshape parameters of the selected fixture(s) are controlled using the control wheels.

First select the required fixture(s) and then press the BEAM key.

The beamshape parameters for the fixture are assigned to the control wheels and are indicated on the LCD screen above the wheels.

If the fixture has more than three controllable parameters for the selected attribute, pressing the BEAM key will select the next group of parameters.

Adjustment of beamshape is by default an Absolute adjustment.

Controlling Position Parameters

The position parameters of the selected fixture(s) are controlled using the control wheels.

First select the required fixture(s) and then press the POS key.

The position parameters for the fixture are assigned to the control wheels and are indicated on the LCD screen above the wheels.

If the fixture has more than three controllable parameters for the selected attribute, pressing the POS key will select the next group of parameters.

Adjustment of position is by default an Absolute adjustment.

Programming

Tagging Parameters

On the ORB desk, fixture parameters must be 'tagged' for them to be recorded when programming cues, submasters, palettes and UDK's.

The tag status of each fixture parameter is indicated on the LCD screen and in the Output Window by it's background colour as follows: dark background = untagged; bright background = tagged.

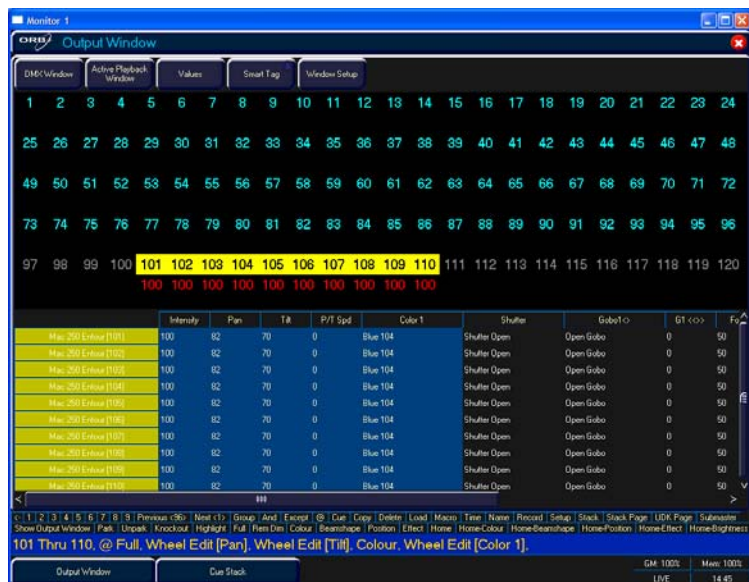


Figure 56 - Output Window showing tagged channels

If a parameter's value is changed by a command, moving the control wheel or directly in the Output Window, it will be tagged automatically.

You can also tag and untag fixture parameters manually by holding down CLEAR and moving a wheel.

Smart Tags

There is a [Smart Tag] button displayed in the Output Window and on the front panel of the desk:

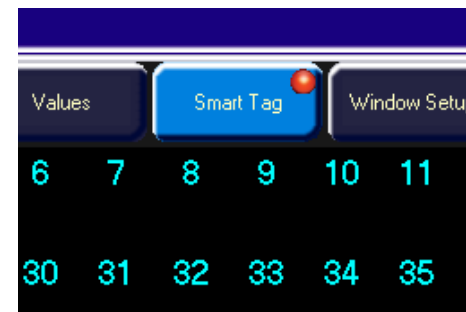


Figure 57 - Smart Tag button

In normal desk operation, only those channels which are tagged in the programmer will be recorded into the cue, submaster, UDK or palette.

Smart Tags remove the need for you to work out which channels should or shouldn't be tagged in a state. As such, they can be used to build states using submasters and other playback elements.

When the RECORD key is pressed the state on stage is what will be recorded, regardless of whether or not a dimmer channel or fixture parameter is tagged in the programmer.

Put simply, with Smart Tags enabled, you no longer have to think about Tracking. The desk will insert whatever tracking is required to make your show work - including ignoring fixtures whose intensity is set to 0% to enable Move on Dark to fully function.

To switch on Smart Tags – click on the [Smart Tag] button in the Output Window, or press the SMART TAG button on the front panel.

Use Smart Tags in combination with Cue Only to create inserted cues that don't affect the rest of the cue stack, for example an added blackout in the middle of a scene.

The Command Line

All commands (selection commands, intensity commands, wheel movements, manual tagging etc) are recorded and displayed on the command line, found at the bottom of the monitor.

The commands may be undone, one at a time using the backspace key (←) on the numeric keypad. Each press of the backspace key undoes one command until you reach the original group selection command.



Figure 58 - Command Line

Above the Command Line on the monitor is the Suggested Commands bar, which follows your syntax commands and shows you the buttons which can be pressed next in your syntax. These command buttons either exist on the front panel or syntax keys, or are hidden shortcut commands (eg Rem Dim, which is SHIFT and FULL)

Basic Record Commands

Once a scene is set up in the programmer as you require it, it can be recorded to a cue using the following syntax:

RECORD CUE n ENTER
(Records cue N in the selected cue stack)

RECORD SUB n ENTER
(Records submaster N on the current page)

RECORD x/y ENTER
(Records cue Y on cue stack x)

RECORD SUB x/y ENTER
(Records submaster Y on page X)

By following this simple record logic, you can program most simple items. The syntax also follows through for palettes and groups:

RECORD COLOUR n ENTER
(Records the colour parameters to the specified palette)

RECORD GROUP n ENTER
(Records the selected channels into a group)

RECORD <UDK>
(Records the outputting data onto a UDK)

For full details about recording and playback of each programmable element, see the relevant pages later in the manual.

After Programming

After programming it is critical that you CLEAR the programmer before playback. Any remaining parameters trapped into the programmer will affect your outputs and what you see will not be as you programmed it until such a time as you clear the programmer.

Double press the CLEAR button and then replay your cues or submasters as required.

Clear

As soon as any changes are made to the outputs in the programmer, the LED in the CLEAR key is lit, to indicate that fixture parameters have been changed.

Pressing the CLEAR key once clears all the commands in the command line except for the fixture selection.

Pressing the CLEAR key a second time clears the fixture selection from the programmer.

It is important to clear your programmer before playing back your show to ensure that what you have programmed is what you see on the outputs.

Updating

Updating

Update Options Window

After setting up data in the programmer and pressing the UPDATE key, **or** after loading an item (cue, palette, submaster or UDK) into the programmer, adjusting parameter values or times and pressing the UPDATE key, the **Update Options Window** is displayed on the touch screen and both monitor screens.

The **Update Options Window** contains a number of soft keys that allow you to select what, how and where the information will be updated. This window is very similar in both style and operation to the Record Options Window. Example:

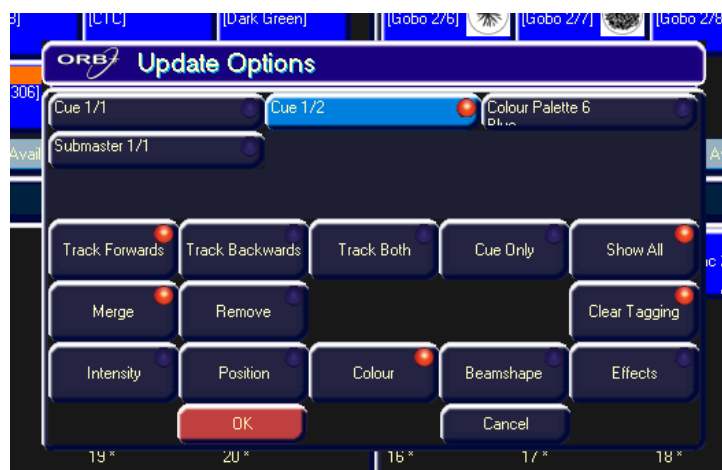


Figure 59 - Update Options

Source Options

The top section of the window contains one or more source option buttons. There is a soft button for each source that may be updated by the user. Each source may be independently selected or deselected by pressing the soft button. When a source is not selected the button is grey. When a source is selected the button is green.

In the case where an item (cue, palette, submaster or UDK) has been loaded into the programmer, parameter values or times adjusted and the UPDATE key pressed, the **Update Options Window** contains the loaded item as the only source option. This option is automatically selected.

Show All Button

By default, the source options displayed in the Update Options Window are restricted to those items that have channels affected by the changes made in the programmer.

If the [Show All] button is selected, **all** the currently outputting sources, regardless of channel ownership will be displayed, allowing you to update items that did not previously have control of the updated channels in the programmer.

Tracking Options

Below the source options section there is a row of buttons containing the tracking options [Track Forward], [Track Backward], [Track Both] and [Cue Only]. These options are only applicable and accessible when a cue (or cues) are selected.

These four options are mutually exclusive, with the default option being [Track Forward]. When an option is selected the button turns

green. The tracking options work in the same way as they do in the **Record Options Window** (page 116).

Merge and Remove Options

These two buttons allow you to merge or remove the specified data in the programmer from existing cues, palettes or UDKs. These two buttons are mutually exclusive.

If [Merge] is active, the data will be merged into the selected cue, palette, submaster or UDK.

If [Remove] is active, the data will be removed from the selected cue, palette, submaster or UDK.

Clear Tagging

This button determines what happens to the parameters in the programmer after the update operation is performed.

If the [Clear Tagging] button is active then the parameters will be untagged after the update operation.

If the [Clear Tagging] button is inactive then the parameters will remain tagged after the update operation.

Attribute Selection Bar

The Attribute Selection Bar indicates which parameters will be recorded for each of the different attributes (Intensity, Position, Colour, Beamshape and Effects).

When the Update Options Window is displayed - the attribute selection bar initially shows red (tagged) for each attribute in which one or more parameters of that attribute are tagged in the programmer and grey (none) for those attributes where no parameters are tagged.

Pressing each of the soft buttons cycles round the three options for that attribute. The current option is indicated by the background colour of the button as follows:

Grey = No Parameters; Green = Tagged Parameters; Red
= All Parameters.

OK and Cancel Buttons

Press the [OK] button to update the selected source options.

Press the [Cancel] button to close the Update Options Window without updating any items.

Groups

Groups

The ORB provides 1000 user definable Groups. Groups are most commonly used when selecting fixtures and programming data to be recorded in cues, palettes etc. Groups can also be assigned to User Definable Keys (UDK).

What are Groups?

Groups on ORB are lists of channels which are similar in some way, and are commonly used for speeding up programming. For example, groups may be created for the Warm generic wash, all Front of House moving lights, all On Stage Moving Lights, etc. Having groups created before commencing programming of cues speeds up the creation of the cues as instead of having to remember a list of channels, you only have to remember one group number.

Automatic Groups

In Setup, there is an option to generate a set of automatic groups based on the fixture types in the schedule. The desk generates a group for each of the Master Groups, plus 'odd' and 'even' groups for each different fixture type in the schedule.

To create the automatic groups, first enter SETUP, then press the [Auto Menus] button and select the [Create Autogroups] option, then exit Setup.

Automatic Groups are referenced by Group Number and appear in the Group Window.

User Defined Groups

In addition to the Automatic Groups, you can also create your own groups of fixtures, eg Floor MACs, Left Stage Movers etc. User

defined groups can be all of the same fixture type or any combination of fixture types.

Simply select the fixtures that you wish to be in the group and then enter the command:

RECORD GROUP n ENTER

RECORD {click on a group in the Group Window}

The specified group will then be stored.

Naming Groups

Each group can have a name associated with it – this name is then displayed in the Group window and command line when accessing groups.

To set the name of a user defined group, select the required group from the Group Window and press the NAME key or enter one of the following commands:

GROUP n NAME {your name} ENTER

NAME GROUP n ENTER

Type in the name of the group using the external keyboard and then press ENTER.

Copying Groups

To create a copy of a group, enter the following command:

GROUP n COPY TO p ENTER

This will create a copy of the original group (n) at location (p) which you can use or modify as required.

Moving Groups

If you need to re-order your groups, you can Move a group from one location to another. Enter the following command:

GROUP n MOVE TO p ENTER

Deleting Groups

To delete a group, enter one of the following commands:

GROUP n DELETE

DELETE GROUP n ENTER

The desk will ask you to confirm this action before the command is executed. Once deleted, a group cannot be recovered but can be recreated manually if required.

Group Window

The Group Window appears on Monitor 2 in the bottom right by default.

To display the Group Window on the monitor, hold down the SHIFT key and then press the GROUP key:

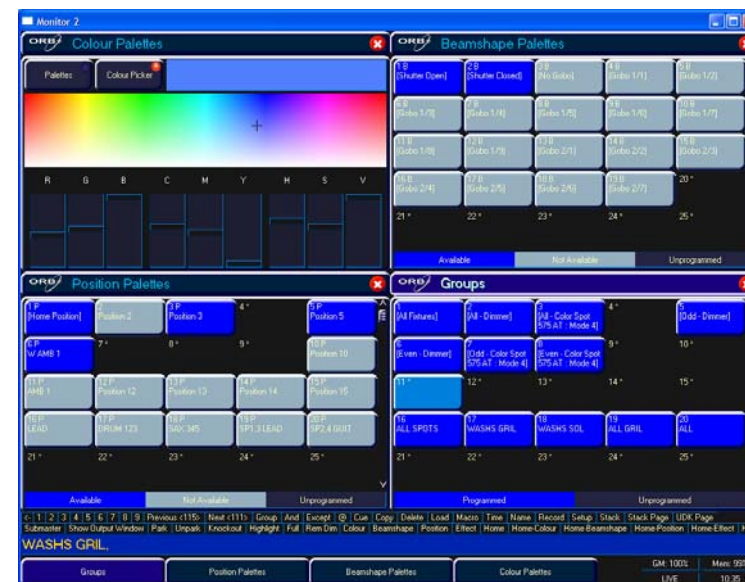


Figure 60 – Group Window

The Group Window contains a soft button for each of the 1000 groups. Each soft button contains the following data: Group Number (1-1000) and name, if defined.

Unprogrammed groups are indicated by a '*' next to the group number.

Palettes

Palettes

The ORB desk provides you with four sets of 1000 palettes. The palettes are stored under the nominal headings of Position, Beam, Colour and Effects.

Palettes may contain any combination of Intensity, Colour, Beamshape, Position or Effects parameters. For example, a colour palette may include intensity and colour, a beamshape palette could include beamshape and position etc.

What are Palettes?

Palettes on ORB are small pieces of information which define to the desk how to create a particular look on stage. For example, palettes may be created for colours Blue, Red and Yellow, positions Downstage Left, Centre Stage and Upstage Right, and beamshapes Gobo 3, Prism In, Rotation, etc. Having palettes created before commencing programming of cues speeds up the creation of the cues as instead of having to continuously move the fixture wheels to adjust parameters, you only have to enter the palette reference.

Recording Palettes

Programming a palette is simple and similar to recording a cue. Set up the fixture outputs as required, ensuring that the correct fixture parameters are tagged, and then enter the following command:

RECORD COLOUR n ENTER

To record the fixture data as a beamshape, position or effects palette, simply replace the COLOUR part of the command with BEAM, POSITION or EFFECTS respectively.

Hints on Recording Palettes

If you wish to record attributes, other than the default one for the type of palette being recorded, then select the required attributes

on the Record Options Window on the monitor before pressing the ENTER key.

When creating Position palettes, use Highlight (SHIFT + HOME) key to grab a fixture in open white. Set the position as required, then turn the Highlight off before recording the palette. This way you won't have to untag the intensity of each fixture.

Naming Palettes

Palettes can be named, either as a separate operation or as part of the recording process, by entering one of the following commands:

COLOUR n NAME {your name} ENTER

NAME COLOUR n ENTER {your name} ENTER

RECORD COLOUR n NAME {your name} ENTER

Outputting Palettes

Select a fixture or group of fixtures and then enter one of the following commands:

COLOUR n ENTER

Snap the outputs to the programmed palette values.

COLOUR n TIME x ENTER

Fades the outputs in X seconds.

If any of the selected fixtures are not actually programmed in the applied palette, but there are one or more fixtures of the same type that are programmed, the fixture will use the values programmed for the first fixture of the same type.

If the fixture data in the programmer is then recorded into a cue or UDK, the desk will record the palette reference number rather than the actual parameter values.

Updating Palettes

It is possible to update palettes in several ways. The first option is to load that palette back into the programmer. Enter the syntax:

LOAD COLOUR n ENTER

Now make the changes to the palette as required (by adjusting parameters as required) and then press UPDATE. The Update Options window will appear:

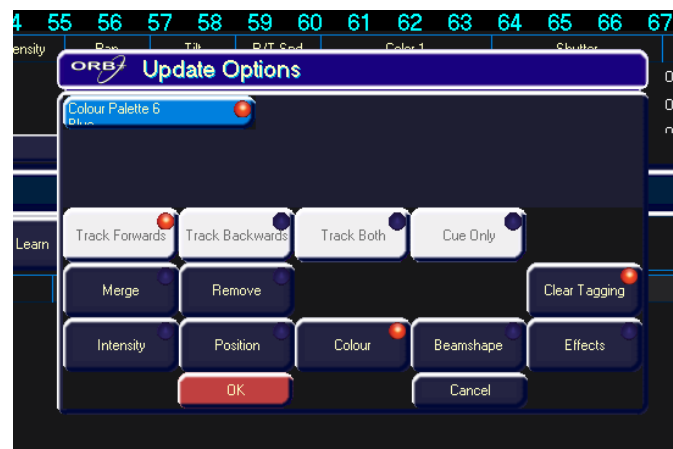


Figure 61 - Update Options

The palette you loaded will automatically be selected, so you just need to press OK to complete the edit.

The other option for updating palettes is to do the update without first loading the palette. When you press UPDATE you will be offered a number of sources – select the one you wish to update and press OK.

Copying Palettes

To copy a palette from one location to another, enter one of the following commands:

COLOUR n COPY TO p ENTER
BEAM n COPY TO p ENTER
POSITION n COPY TO p ENTER
EFFECTS n COPY TO p ENTER

As all palettes have the same data structure and may contain fixture parameter data from any combination of attributes, it is also possible to copy a palette from one attribute to another, for example:

COLOUR 2 COPY TO BEAM 5 ENTER

Moving Palettes

To Move a palette from one location to another, enter one of the following commands:

COLOUR n MOVE TO p ENTER
BEAM n MOVE TO p ENTER
POSITION n MOVE TO p ENTER
EFFECTS n MOVE TO p ENTER

When a palette is moved to a new location, any cues that referenced the original palette will now reference the new location of the palette.

As all palettes have the same data structure and may contain fixture parameter data from any combination of attributes, it is also possible to move a palette from one attribute to another, for example:

COLOUR 2 MOVE TO BEAM 5 ENTER

Deleting Palettes

To delete a palette, enter one of the following commands:

COLOUR n DELETE
DELETE COLOUR n ENTER
BEAM n DELETE

Palettes

DELETE BEAM n ENTER

POSITION n DELETE

DELETE POSITION n ENTER

To delete a range of palettes, enter the following command:

DELETE COLOUR a THRU b ENTER

When a palette is deleted, any cues that previously referenced the palette are updated to contain the actual values that were stored in the palette.

Palette Windows

Each set of palettes has it's own palette window. To display one of the palette windows on the monitor, hold down the SHIFT key and then press the appropriate attribute key (POSITION, COLOUR, BEAM or EFFECTS).

The palette window contains a soft button for each of the 1000 palettes. Each soft button contains the following information:

Palette Number, content flags that indicate the attributes that are programmed in the palette and a name.

The Palette Windows appear on Monitor 2 by default, with the exception of the EFFECTS Palettes window which must be opened if required.



Figure 62 –Palette Windows (Monitor 2)

Cues, Stacks and Pages

The ORB provides a total of 1000 user programmable **Cue Stacks**. Each of these 1000 cue stacks, can be programmed with up to 999 cues.

An entire Cue Stack can be converted to run as a Chase, if required.

There are 100 pages of playbacks available. Each page contains 10 playbacks.

The 100 pages of playbacks are automatically assigned to the 1000 cue stacks in numerical order (ie Page 1 contains cue stacks 1 – 10, Page 2 has cue stacks 11 – 20, up to Page 100 which has cue stacks 991 – 1000).

Cues

The **Cue** is the basic element for storing fixture parameter levels and times, which can then be played back via a number of different mechanisms.

Cues are recorded into memory stacks (or stacks) and may also be assigned to User Defined Keys (UDK) as required.

A cue may be numbered from 1 – 999. You can also insert up to 99 cues between each whole cue number (eg 1.1, 1.2, 1.3 ... 1.99 may be inserted between cues 1 and 2).

Cues are referenced by their stack number and cue number separated by a '/' (eg 1/1 is stack 1 cue 1, 2/3 is stack 2 cue 3, 23/12 is stack 23 cue 12).

Cues can be triggered by a number of different methods (GO button, automatically after a specified wait time, Real Time, SMPTE Time, MIDI Time, CD Time or macro).

Cues may contain macros which are run automatically when the cue is triggered.

Cues may also be named, edited, copied, removed and deleted.

Programming Cues

Once you have set up a look that you like, by selecting fixtures and adjusting their parameters as described in the previous chapters, you can then record that state into a cue. To see the cues being recorded it is recommended that the **Cue Stack Window** is displayed on one of the monitor screens. See page 88 for more information.

Selecting a Cue Stack

Cues on the ORB can be programmed into any of the 1000 cue stacks.

Select the required page using the STACK PAGE button, eg STACK PAGE 1 ENTER.

Press the Stack SELECT button (1-10) above the cue stack you wish to program. The LED in the SELECT button is lit to indicate that it is the active cue stack, and the Cue Stack Window changes to show the cues programmed in that stack.

Recording a Cue

Having selected a cue stack into which to program your cues, as described above, ensure that your stage look is correct and all the required fixture parameters have been tagged.

Cues, Stacks & Pages

To record the tagged parameters into the next available cue on the selected cue stack, simply enter the following command:

RECORD ENTER

To name the cue at the time of recording simply enter the command:

RECORD SET <enter name of cue> ENTER

If you wish to record the fixture data to a particular cue in the selected stack, rather than the next available cue, then enter the following command:

RECORD (CUE) N ENTER (N = Cue Number, CUE is optional)

If you wish to record the fixture data to a particular cue stack and cue number, rather than the next available cue on the selected stack, then enter the following command:

RECORD S/C ENTER (S = Stack No, C = Cue Number)

After recording a cue, the command line is cleared, the fixture parameters are automatically untagged, but the fixtures remain selected.

Subsequent cues can then be set up and recorded in a similar way.

As you become more experienced with the desk, you will find the most efficient way of programming cues into cue stacks.

Note – Programming Cues

The ORB desk operates primarily as a tracking console. This means that if a parameter is programmed in one cue, it will track through all subsequent cues until it is programmed to do something else. If you program cue stacks sequentially, you shouldn't have to worry too much about tracking, as long as you ensure that you tag any parameters you wish to be recorded in the cue you are working on. For more information on Tracking, see page 116.

Naming Cues

Enter the command CUE n NAME or NAME CUE s/c ENTER. The Edit Cue Name popup is displayed on the touch screen (see below). Type in the required name using the external or on-screen keyboard and then press the [OK] button to complete.

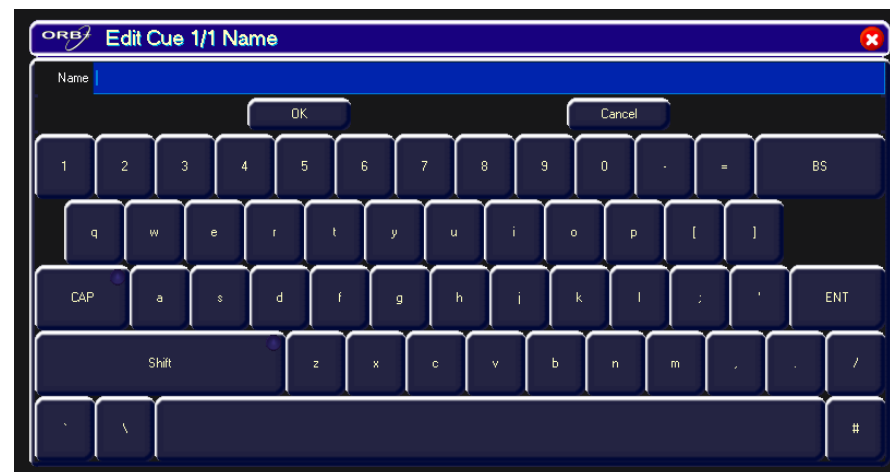


Figure 63 - Naming Cues

It is also possible to name a cue at the same time as it is being recorded by entering the following command: RECORD CUE n NAME

Editing Cue Output Levels

In order to edit a cue you first need to load it into the programmer, by entering the following command:

LOAD CUE n ENTER

This loads the cue into the programmer and outputs the programmed DMX values. You can then select fixtures and make changes to the parameter output levels as necessary, in the same way as when recording the cue initially (see earlier).

To record the changes to the same cue press the UPDATE key.

The Update Options Window is displayed – see page 78 for more details.

Editing Cue Fade and Delay Times

Editing fade times and delay times is carried out in the same way as editing the cue output levels, ie load the cue into the programmer, adjust the times as necessary, then record the data back into the cue using the UPDATE key – see previous section.

The fade and delay times can also be globally edited from the **Cue Stack Window**. Select the fade up, fade down, or attribute fade field in the window, press the ENTER key, enter the required time(s) and then press ENTER to complete.

Fade Time Commands – Recording Cues

When recording a cue - fade times can be specified in the command syntax for all fixture parameters, individual attributes or combinations of attributes as follows:

RECORD (CUE) S/C TIME X ENTER	Sets the fade times for all fixture parameters to X seconds.
RECORD (CUE) S/C TIME U/D ENTER	Sets the intensity fade up and fade down times to U and D seconds respectively.
RECORD (CUE) S/C TIME COLOUR X ENTER	Sets the fade times for all colour parameters to X seconds.
RECORD (CUE) S/C TIME BEAM X ENTER	Sets the fade times for all beamshape parameters to X seconds.
RECORD (CUE) S/C TIME POSITION X ENTER	Sets the fade times for all position parameters to X seconds.
RECORD (CUE) S/C TIME U/D COLOUR X BEAM Y POSITION Z ENTER	Sets the intensity fade up and fade down times to U and D, the colour fade times to X, the beamshape fade times to Y and the position fade times to Z.

Fade Time Commands – Editing Cues

The following commands can be used to globally edit the fade times of parameters in existing cues:

S/C TIME X ENTER	Sets the fade times for all fixture parameters to X seconds.
S/C TIME U/D ENTER	Sets the intensity fade up and fade down times to U and D seconds respectively.
S/C TIME COLOUR X ENTER	Sets the fade times for all colour parameters to X seconds
S/C TIME BEAM X ENTER	Sets the fade times for all beamshape parameters to X seconds.
S/C TIME POSITION X ENTER	Sets the fade times for all position parameters to X seconds.
S/C TIME U/D COLOUR X BEAM Y POSITION Z ENTER	Sets the intensity fade up and fade down times to U and D, the colour fade times to X, the beamshape fade times to Y and the position fade times to Z.

Note – Fade and Delay Times

The fade and delay times for all parameters programmed in a cue can also be globally edited from the Cue Stack Window.

Delay times can be entered into the above syntaxes after the word TIME.

Editing Cue Triggers

By default, programmed cues have a GO button trigger. Cues can also be triggered automatically or at a specified start time (Real Time, SMPTE, or MIDI time).

The cue trigger and the wait time or start time, as appropriate, are displayed in the Comments column in the **Cue Stack Window**.

Cue Triggers can be set either through command syntax, or through the Cue Setup Window.

With command syntax, enter:

CUE n TIME {TRIGGER} {SMPTE} 00.00.00.00 ENTER

Cues, Stacks & Pages

CUE n TIME {TRIGGER} {MIDI} 00.00.00.00 ENTER

CUE n TIME {TRIGGER} {AUTO} 5 ENTER

CUE n TIME {TRIGGER} {RealTime} 12:34:56 ENTER

CUE n TIME {TRIGGER} {GO} ENTER

Through the Cue Setup window, navigate to the comments column of the Cue Stack window and select the cue required, then press ENTER or double click the field. The Cue Setup window appears:

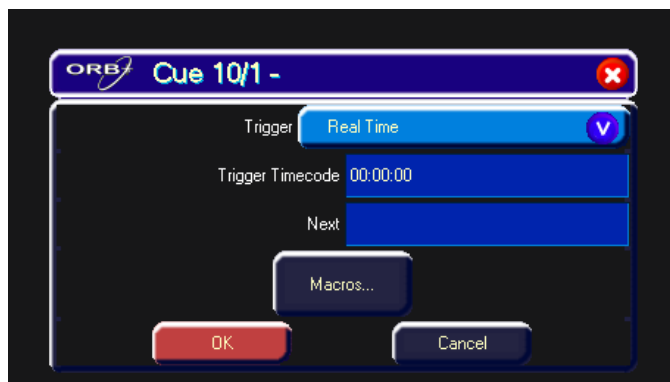


Figure 64 - Cue Setup Window

The Trigger can then be selected from the dropdown box, and the Trigger Timecode specified below.

Changing the Next Cue

In the Cue Setup Window it is possible to define the Next cue. This is the cue number which gets selected after that cue is executed. This functionality is very useful if a scene is 'cut' from the show – you can tell the ORB to skip the cues in that scene and jump straight to the next cue.

Open the Cue Setup Window (by clicking in the Comments column of the Cue Stack Window) and set the “Next” memory to the required number.



Figure 65 - Next Cue

Adding Macros to Cues

The desk provides a number of in-built macros relating to the control of cues and cue stacks. These macros are used as commands to allow a cue to trigger another event elsewhere on the console (see Macros chapter, page 112, for full details).

Macro commands are entered as a text string in the Macro column of the Cue Stack Window as follows:

Move the cursor to the Comments column of the required cue and press the ENTER key (or double click in the column).

Press the [MACROS...] softkey and in the popup window, enter any required trigger macros.

The syntax for the various in-built macros is defined in the Macros section of the manual.

Multiple macro commands can be entered using the colon as a delimiter, for example, G2:S3:C4.

The Cue Stack Window

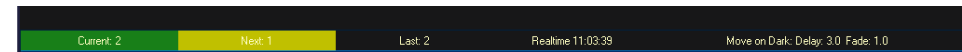
The Cue Stack Window appears on Monitor 1 by default, however it can be opened manually by pressing SHIFT and CUE:

Cues, Stacks & Pages

- Colour/Beamshape/Position Fade – The fade (and delay) times for each of the attributes (only the last selected attribute is displayed)
- Comments – any special settings about the cue (triggers, macros, etc)

Once the Cue Stack Window is displayed on the monitor screen, selecting a different cue stack using the stack SELECT keys on the front panel.

An information bar at the bottom of the Cue Stack Window shows the Current, Next and Last cue numbers, and the Timecode, framerate (if applicable) and the move on dark settings, eg:



Cue Details Button

Pressing the Cue Details button displays the **Preview Cue Window** for the selected cue on the monitor screen:

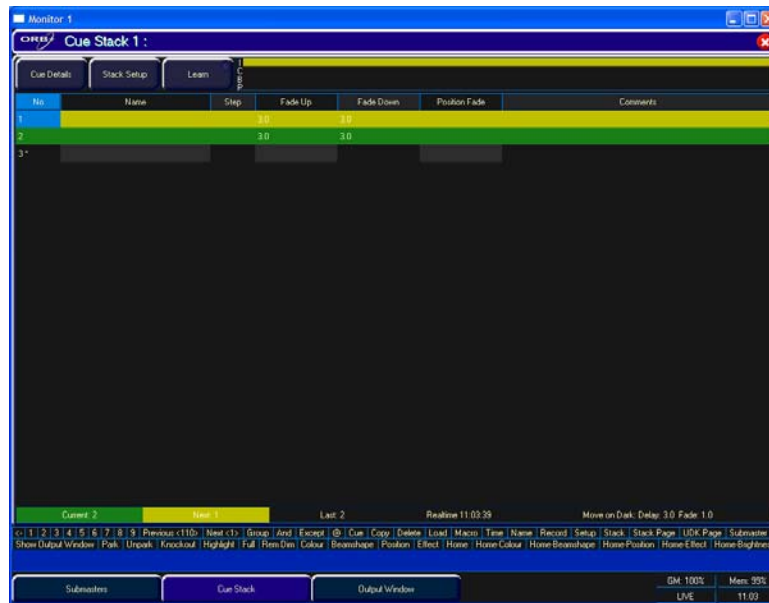


Figure 66 - Cue Stack Window

The Cue Stack Window shows the contents of an individual Cue Stack. The cue stack number and name (if defined) are displayed in the header. The cues programmed in the cue stack are listed in numerical order.

For each cue in the stack the following information is displayed:

- Cue Number
- Name (if defined)
- Fade Up – The fade up (and delay up) intensity times for the cue.
- Fade Down - The fade down (and delay down) intensity times for the cue.

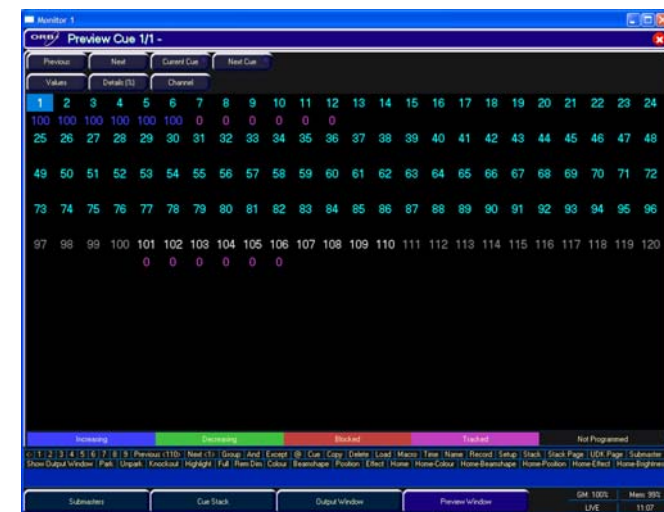


Figure 67 - Preview Cue Window

Cues, Stacks & Pages

The **Preview Cue Window** shows what is programmed into the specified cue on a fixture by fixture basis. It is the same format as the **Output Window** and shows the parameter values, fade and delay times for each fixture parameter that is recorded in the cue.

Stack Setup Button

Pressing this soft button is the equivalent of entering the command **SELECT STACK N SETUP** and displays the **Cue Stack Setup Window** on the monitor. The Cue Stack Setup Window shows the control parameters for the individual cue stack:

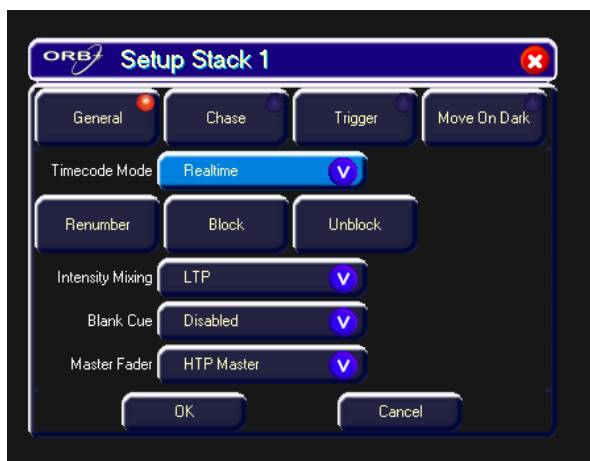


Figure 68 - Stack Setup Window

Learn Button

Pressing the [Learn] button in the Cue Stack Window sets the cue stack into learn mode.

When the desk is in learn mode the text “LEARN” on a light blue background is displayed in the LIVE/BLIND/MACRO box on the touch screen and monitor screens.

The GO button for the playback is used to set the timings for each of the cues in the cue stack as follows:

- The first press of the GO button sets the first memory to a ‘GO’ trigger.
- Each subsequent press of the GO button sets the time from the last GO as the wait time for the cue.
- Once the stack has been completed, learn mode is disabled.

To stop the stack from learning at a time other than after the last cue, simply press the [Learn] button.

Playing Back Cues

Before playing back the programmed cues in a cue stack, it is important to clear the programmer by pressing the CLEAR button. This clears out any unrecorded commands and sends the fixtures to their default values, with the exception of the intensity parameters, which are kept at 0%.

Selecting the Cue Stack

Select the required page of playbacks using the STACK PAGE button in syntax (eg STACK PAGE 1 ENTER), then press the Stack SELECT button above the cue stack you wish to play back. The LED in the SELECT button is lit to indicate that it is the active cue stack.

Selecting Cues

Use the cursor keys to select a cue or enter one of the following commands:

CUE N ENTER selects cue N as the next cue on all stacks that are selected and running.

CUE S/C ENTER selects cue C on stack S provided that stack S is running.

Outputting Cues

To play back the cues in a cue stack in sequence:

Raise the stack master fader to full. Press the GO button for the selected playback.

To output the next cue in the cue stack, simply press the GO button again.

To output a specific cue in the cue stack, use the cursor keys to select the next cue in the **Cue Stack Window** (indicated with the yellow highlight bar), then press the GO button or enter the following command: S/C ENTER.

Other commands to trigger a specific cue are as follows:

CUE N GO triggers cue N on the stack associated with the local GO button pressed.

CUE N MASTER GO triggers cue N on the selected stack(s) and so can be used to trigger off multiple cues if you select multiple stacks (using SHIFT and the SELECT keys).

To snap to the next cue in the cue stack (ie ignore all timing information in the cue) hold down the SHIFT key and press the GO button.

The red LED in the GO button is on when the stack is outputting and flashes when the outputs are fading between cues.

Using the Pause Key

If at any time you wish to pause the cue stack when it is running, press the PAUSE key below the playback master fader.

After the initial press of the PAUSE key, subsequent presses will step backwards through the cue stack using the current cue fade times.

To continue running the cue stack, press the GO key.

Holding down SHIFT and pressing the PAUSE key will snap to the previous cue.

Playing Back Several Cue Stacks

To play back more than one cue stack at the same time - select the required cue stacks by holding down the SHIFT key and pressing the Stack SELECT buttons above all the stacks you wish to play back. The red lights in the SELECT keys indicate the selected stacks.

To play back all the selected stacks at the same time, press the MASTER GO key.

To snap to the next cue in each of the selected the cue stacks (ie ignore all timing information in the cue) hold down the SHIFT key and press the MASTER GO button.

Releasing the Cue Stack

Once you've finished playing back cues, it is important to release the cue stack(s). This returns all of the affected fixture parameters to their default values, or to the value they were at before the cue stack was executed.

Select the cue stack, using the Stack SELECT button, then press the RELEASE key.

If you wish to release several stacks at the same time, select them by holding down the SHIFT key and pressing the Stack SELECT button above all the stacks you wish to release, then press the RELEASE key.

To release all cue stacks – hold down the SHIFT key and press the RELEASE key.

Master Playback Functions

To place a cue stack on the master playback so that it can be triggered using the PLAYBACK MASTER controls on the front panel enter the command: SELECT STACK N ENTER, or press SELECT STACK and the SELECT button you wish to select.

Cues, Stacks & Pages

The stack(s) on the master playback can be released by specifying the stack number(s) in the release command, eg `SELECT STACK 2 RELEASE..`

The command `SHIFT RELEASE` releases all cue stacks on the virtual playbacks as well as those on the physical playbacks.

Copying Cues

To copy a cue to another cue in the same cue stack or a different cue stack enter the following command:

`s1/c1 COPY TO s2/c2 ENTER` (copies stack S1 cue C1 to stack S2 cue C2).

To copy a range of cues to another location enter the following command:

`s1/c1 THRU c2 COPY S2/c3` (copies stack S1 cues C1 through to C2 to stack S2).

When copying bear in mind that only the tracking changes stored within that cue will be copied. To copy the outputting state of a cue, do the following:

- Output the cue (using normal playback methods)
- Turn ON the SMART TAGS function
- RECORD the cue using normal record syntax
- Turn OFF the SMART TAGS function

Using this method the Smart Tags function will copy the outputting values into the cue required, setting any tags required at the output stage.

Moving Cues

To Move a cue to another cue in the same cue stack or a different cue stack enter the following command:

`s1/c1 MOVE TO s2/c2 ENTER`
(Moves stack S1 cue C1 to stack S2 cue C2).

To move a range of cues to another location enter the following command:

`s1/c1 THRU c2 MOVE TO s2/c3`
(Moves stack S1 cues C1 through to C2 to stack S2).

Deleting Cues

To delete a single cue enter the command:

`S/C DELETE` or `DELETE S/C ENTER`.

To delete a range of cues enter the following command:

`DELETE S/C1 THRU C2 ENTER`.

Note – Deleting Cues

Since the ORB desk is a tracking based console, deleting a cue from a cue stack could possibly affect other cues in that stack. Think carefully about whether you need to make any changes to subsequent cues in order to maintain the state(s) required.

Cue Stacks

The ORB desk provides 1000 user programmable cue stacks.

A programmed cue stack contains one or more programmed cues.

The 1000 cue stacks are assigned to the 100 pages of playbacks.

Cue stacks can be setup, named, copied, moved and deleted.

Cue Stack Directory Window

To display the **Cue Stack Directory Window** on the monitor hold down the SHIFT key and press the SELECT STACK key:

Cues, Stacks & Pages



Figure 69 – Cue Stack Directory

Each of the 1000 cue stacks has a soft button in the window. Each of these buttons shows the cue stack number, program status (* = unprogrammed), playback page and fader reference (eg Pg 2 Pb 3) and name, if defined. The window is colour coded to make identification of programmed stacks and chases easier.

A cue stack can be selected by clicking on the soft button with the mouse or by selecting it using the cursor keys and pressing ENTER. The Playback changes to the appropriate page and the LED in the corresponding stack SELECT button is lit.

Naming Cue Stacks

To assign a name to a cue stack enter either of the following commands:

SELECT STACK N NAME

NAME SELECT STACK N ENTER

NAME <STACK SELECT BUTTON>.

Type in the required name using the external keyboard and then press the ENTER button to complete.

Copying Cue Stacks

To copy a cue stack from one location to another enter the following command:

STACK N COPY TO P ENTER (copies stack N to stack P).

Moving Cue Stacks

To move a cue stack to another location enter the following command:

STACK n MOVE TO p ENTER (Moves stack n to stack p).

Deleting Cue Stacks

To delete a single cue stack enter either of the following commands:

STACK N DELETE or DELETE STACK N ENTER.

To delete several cue stacks or a range of cue stacks enter the following commands:

DELETE STACK A AND B ENTER

DELETE STACK A THRU N ENTER

Cues, Stacks & Pages

Cue Stack Setup Window

The control parameters for an individual cue stack are adjusted via the **Cue Stack Setup Window**. To display the Cue Stack Setup Window, press the [Stack Setup] key in the Cue Stack Window or enter the command: SELECT STACK N SETUP.

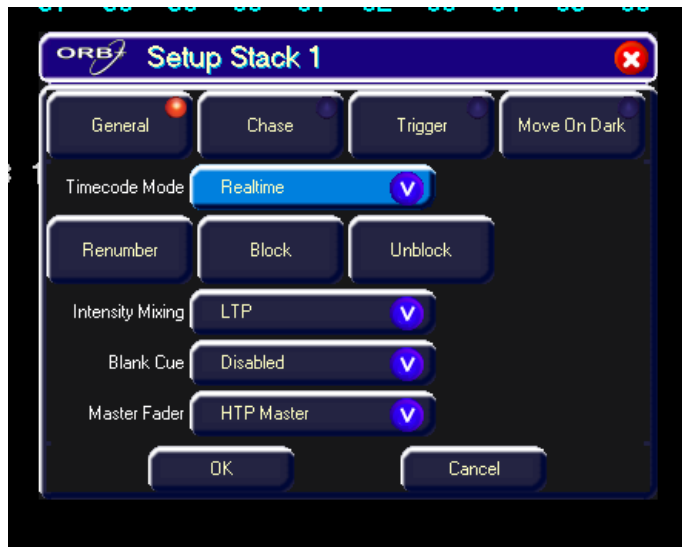


Figure 70 - Cue Stack Setup Window

General Options

Select the [General] button in the Cue Stack Setup Window. The various options are described below:

Timecode Mode

Select the Timecode field. Use the left or right arrow keys or the soft key on the touch screen to select the required Timecode (Real Time, SMPTE, MIDI or CD) as required.

Renumber

This option allows the user to renumber all the programmed cues in the cue stack.

Press the [Renumber] soft key. This brings up the Renumber Cues dialogue box

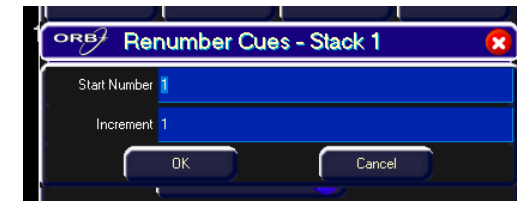


Figure 71 - Renumber Cues

Enter the required Start Number and Increment in the fields provided and then select the [OK] button in the window.

Block

When this option is selected, all the cues in the cue stack are changed into block cues, ie programs and tags all the parameters at the values they would normally be output at when the cue is played back. For example:

Block	Cue 1	Cue 2	Cue 3	Cue 4	Cue 5	Cue 6	Cue 7	Cue 8
Before	Red	*	*	Green	*	Blue	*	*
After	Red	Red	Red	Green	Green	Blue	Blue	Blue

Unblock

When this option is selected, any parameters that are recorded at the same value as in the previous cue are untagged, ie turns block cues into tracked cues. For example:

Unblock	Cue 1	Cue 2	Cue 3	Cue 4	Cue 5	Cue 6	Cue 7	Cue 8
Before	Red	Red	Red	Green	Green	Blue	Blue	Blue
After	Red	*	*	Green	*	Blue	*	*

Intensity Mixing

This option determines whether the intensity parameters programmed in the cues are mixed HTP (highest takes precedence) or LTP (latest takes precedence).

Blank Cue

It is possible to insert a Blank Cue at the beginning of a cue stack by setting the Blank Cue option to Enabled in the Cue Stack Setup Window.

A Blank Cue is the same as the first programmed cue in the cue stack, but with all the fixture intensity parameters set to zero. A blank cue is referred to as Cue 0 (zero).

Master Fader

The operation of the playback fader for a cue stack is defined in the Cue Stack Setup Window and may be one of the following options:

- **HTP Master** – Simply controls the maximum level of the programmed HTP channels. Cues are triggered via the GO key. This is the default option.
- **Manual Fader (2 Way)** – Press the GO button to activate the playback. The next cue in the cue stack is automatically loaded when the fader reaches either end of it's travel (0% or 100%). Moving the fader creates a dipless cross-fade between the two cues. The fader controls the HTP levels; the LTP channels are triggered when the fader is moved from the end stop and then fade according to the times in the incoming cue.
- **Manual Fader (1 Way)** - Press the GO button to activate the playback. The next cue in the cue stack is automatically loaded when the fader reaches zero. The fader controls the HTP levels; the LTP channels are triggered when the fader is moved from zero and then fade according to the times defined in the incoming cue.

Cues, Stacks & Pages

Chases

Chase Options

Select the [Chase] button in the Cue Stack Setup Window.

Turn Into Chase

To turn the cue stack into a chase - select [Turn into Chase]. Additional buttons and fields are then displayed in the window to allow you to adjust the Chase modifiers. The modifiers determine how the chase is output, what drives the chase, it's direction, speed, how it fades between steps and how many times it runs.

To adjust the chase modifiers, select the required field, then choose an option or enter a numeric value, as appropriate. Press the [OK] button to complete the cue stack setup.

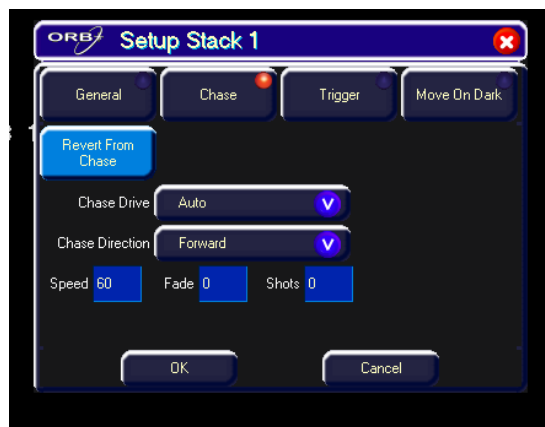


Figure 72 - Chase Options

Drive

This modifier determines what triggers each step (cue) of the chase when it is running:

- **Auto** – The chase runs automatically at the defined Speed.
- **Bass** – Each step is triggered by a bass beat on the audio input on the desk.
- **Manual** – Each step is triggered by pressing the GO button on the front panel.
- **Beat** - Use the GO button to set or modify the beat when playing back the chase.

Direction

This modifier determines which order the steps (cues) are output when the chase is run:

- **Forward** – The steps are output in increasing numerical order (eg 1,2,3,4,5).
- **Backward** – The steps are output in reverse order (eg 5,4,3,2,1).
- **Bounce** – Alternates between forwards and backwards (eg 1,2,3,4,5,4,3,2,1).
- **Random** – The steps are output in a random order.

Speed

The Speed modifier determines how fast the chase runs (range 0 – 200 bpm).

When the Speed is set to zero, the chase runs according to the delay and fade times that are programmed into each step (cue) in the chase.

When the Speed is set to a value between 1 and 200, the chase runs at the corresponding number of beats per minute (bpm). All

the fade and delay times that are programmed in the steps (cues) are ignored and the transition between each step (cue) is determined by the Fade modifier (see below).

Fade

The Fade modifier determines how the outputs 'fade' between the steps (cues) when the speed is set between 1 – 200 bpm.

When the Fade is set to 0% the outputs snap between each step of the chase.

When the fade is set to 100% the outputs fade continuously between each step.

When the fade is set between 0 - 100% the outputs will spend that percentage of the time fading, and the rest of the time at the programmed level for the step.

The Fade modifier affects all fixture parameters programmed in the cues.

Shots

The Shots modifier determines how many times the chase will run after being triggered.

When Shots is set to zero, the chase runs continuously.

When Shots is set to a value between 1 and 255, the chase runs the specified number of times and then stops on the last step.

Note – If the Direction modifier is set to Random, then one 'shot' is defined as outputting N steps, where N is the total number of steps (cues) in the cue stack.

Revert From Chase

To return a cue stack from a chase to a normal cue stack, press the [Revert From Chase] button in the Stack Setup Window.

Trigger Options

Select the [Trigger] button in the Cue Stack Setup Window:



The various options are described below:

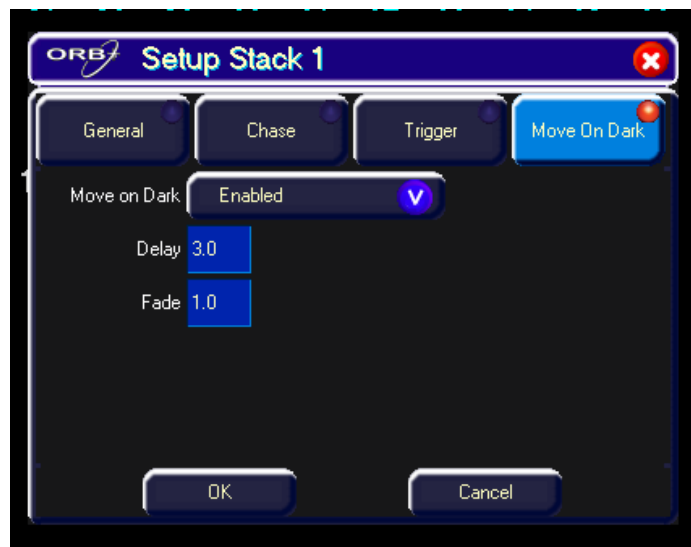
- **Trigger on Raise** – When the playback fader is raised, the first cue is activated.
- **Trigger Level** – The level at which the cue is triggered, in %
- **Release on Lower** – When the playback fader is lowered, the stack is released.

Note – Release On Lower is not yet implemented in software

Move on Dark Options

Select the [Move on Dark] button in the Cue Stack Setup Window.

Cues, Stacks & Pages



The various options are described below:

- **Move on Dark** - When this function is enabled for the cue stack – whenever a fixture goes black (ie it's intensity falls to zero, or the shutter is closed), the desk software will look ahead in the cue stack to see what values the colour, beamshape and position parameters are next programmed at for that fixture.
It will then output those values shortly after the fixture has gone black (according to the delay and fade times set in the window). When the fixture comes back on again in a later cue, the colour, gobo, position etc. will already be at their correct values and just the intensity will fade up or the shutter open.
- **Delay Time** – The time the ORB waits after a fixture reaches blackout before move on dark kicks in.
- **Fade Time** – The time with which ORB fades the attributes that move on dark.

Pages

The ORB desk provides 100 pages of playbacks; each page containing 10 playbacks.

Loading a Page onto the Playbacks

To load a page of cue stacks onto the physical playback faders do one of the following:

- Use the mouse to click on the required page in the **Page Window**.
- Select the required page in the **Page Window** with the cursor keys and press ENTER.
- Enter the command STACK PAGE N ENTER.

Once a page is loaded onto the playbacks, the relevant cue stacks will be available using the front panel controls.

Naming Pages

Select the page in the **Page Window** and press the NAME key, or enter the command PAGE N NAME or SET PAGE N ENTER.

Type in the required name using the external keyboard and then press the ENTER button to complete.

- **Note this functionality doesn't work in version 4.4.20 software**

Page Window

To display the **Page Window** on the monitor hold down the SHIFT key and press the STACK PAGE key:

Cues, Stacks & Pages

Figure 73 - Page Window



Each of the 100 pages has a soft button in the window. Each of these buttons shows the page number, program status (* = unprogrammed) and name, if defined.

A playback page can be selected by clicking on the soft button with the mouse or by selecting it using the cursor keys and pressing ENTER, or by entering the command PAGE N ENTER.

The desk software automatically assigns the 1000 programmable cue stacks to the 100 pages of playbacks (ie page 1 has cue stacks 1 - 10, page 2 has cue stacks 11 - 20 ... page 100 has cue stacks 991 - 1000).

User Definable Keys (UDKs)

User Definable Keys (UDKs)

The ORB desk provides 20 pages of 10 **User Definable Keys** (UDKs). These keys are located above the syntax keys and can be assigned to any one of the following items:

- Group (Automatic Group or User Defined Group)
- Individual Fixture
- Palette (Colour, Beamshape, Position or Effects)
- Macro
- Cue
- Channel Data

The contents of each UDK is displayed on the LCD screen above the keys, together with the current page number and any name associated with the item.

Channel Data UDK

The Channel Data UDK allows you to record fixture parameter (channel) data, with associated fade times, set up in the programmer directly onto a UDK.

To assign channel data to a UDK, first set up the fixture parameter data in the programmer, in the same way as programming a cue, ensuring that all the required fixture parameters are tagged.

Then enter the following command: `RECORD <UDK>`

Where `<UDK>` represents pressing the UDK on the front panel.

UDK's which have been assigned to channel data can also be named if required by entering the following command: `NAME <UDK> {your name} ENTER`

Type in the required name using the external keyboard and then press ENTER to complete. Note that only channel data UDKs can be named – all the other UDKs obtain their names directly from the item assigned to them.

The channel data is output by pressing the UDK. The channel data is released when the UDK is released. If the UDK action is set to Latch, then the outputs will fade according to the fade times programmed in the channel data.

Cue UDK

The Cue UDK is used to output the fixture data programmed in an individual cue.

To assign an individual cue from a cue stack to a UDK enter the following command:

`(CUE) s/c RECORD <UDK>`

`CUE n RECORD <UDK>`

The fixture data programmed in the cue is output by pressing the UDK. The fixture data is released when the UDK is released. If the UDK action is set to Latch, then the outputs will fade according to the fade times programmed in the cue.

The UDK Setup Window

To display the **UDK Setup Window** on the monitor, hold down the **SETUP** key and then press one of the User Defined Keys.

This window allows the user to adjust a number of parameters for the selected User Definable Key (UDK).

Only UDKs defined as Cues or Channel Data can have their settings altered in the UDK Setup Window.

User Definable Keys (UDKs)

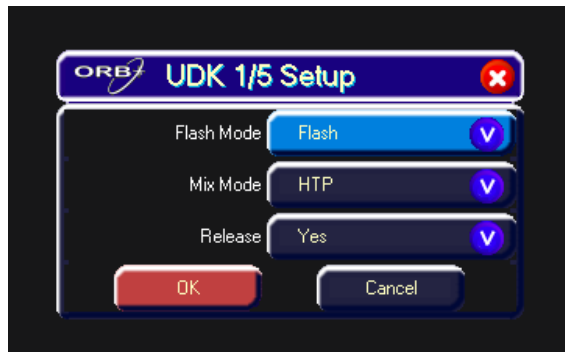


Figure 74 – UDK Setup Window

Flash Mode

If the Flash Mode is set to **Flash** - the corresponding data assigned to the UDK is output instantly on pressing the key and faded out or released instantly on releasing the key.

If the Flash Mode is set to **Latch** - The first press results in the 'on' action. The second press results in the 'off' action. Subsequent button presses will then toggle between the two states.

The light in the UDK indicates the state of the key (on or off). When the outputs are fading up or down, the LED in the UDK flashes.

Palettes are output instantly on pressing the UDK.

A Cue or Channel Data UDK uses the fade times programmed in the cue data (or from the programmer at the time of programming). The times for the cue data can be displayed and edited as required via the **Preview UDK Window** or by loading the UDK into the programmer. Note – if you edit the fade times for the cue, this will also affect the output of the cue in the relevant cue stack on the playbacks.

Mix Mode

The intensity channels in the data are mixed either HTP or LTP.

Release

If the Release option is set to Yes then the fixtures will be released when the UDK is released and the intensity (brightness) data has faded to zero.

If the Release option is set to No then the fixtures will NOT be released when the UDK is released.

The fixtures being controlled by the UDK can be released by setting their values in the programmer or by triggering another LTP command from elsewhere on the console or by holding down the RELEASE key and pressing the UDK on the front panel.

Naming UDKs

UDKs defined as channel data can have a name associated with them – press NAME, then press the UDK you want to name. A popup window appears where you can enter the name, and then press OK to confirm the name.

The name of the UDK appears on the LCD screen above the key.

Other types of UDK (Cues, Macros, Groups, Palettes, etc) inherit the name associated with the source item.

Group UDK

The Group UDK is used for selecting a group. To assign a Group to a UDK, enter either of the following commands:

GROUP n RECORD <UDK>

When the UDK is pressed, the group assigned to the UDK is selected – this is equivalent to entering the syntax GROUP n ENTER in the command line.

User Definable Keys (UDKs)

Fixture UDK

The Fixture UDK is used for selecting an individual fixture. To assign a fixture to a UDK, enter either of the following commands:

n RECORD <UDK>

When the UDK is pressed, the fixture assigned to the UDK is selected.

Palette UDK

The Palette UDK can be used as an alternative method of outputting a palette for the currently selected fixtures. To assign a palette to a UDK, enter one of the following commands:

COLOUR n RECORD <UDK>

BEAM n RECORD <UDK>

POSITION n RECORD <UDK>

EFFECTS n RECORD <UDK>

The palette assigned to the UDK is applied to the selected fixtures when the UDK is pressed.

Macro UDK

The Macro UDK is used to run the user defined macro assigned to the UDK.

To assign a user defined macro to a UDK enter the following command:

MACRO n RECORD <UDK>

The macro is run by pressing the UDK.

Changing UDK Page

The UDK Page number can be changed by using the UDK PAGE key. Enter the syntax:

UDK PAGE n ENTER

The UDKs will change to the requested page.

The UDK Window

To display the **User Definable Keys Window** on one of the monitor displays, hold down the SHIFT key and press one of the User Definable Keys:

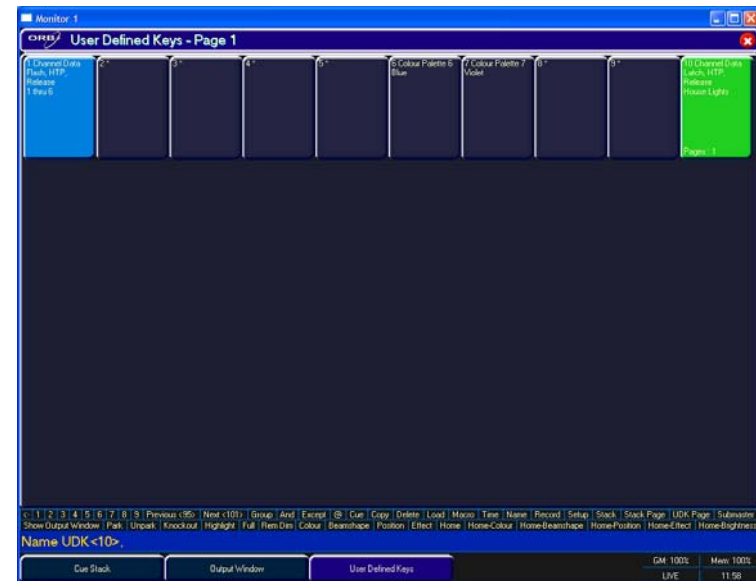


Figure 75 – UDK Window

This window shows information on the current page of User Definable Keys. Each of the 10 UDK's has a button in the window.

Each of these buttons shows the UDK number and information on the item assigned to the UDK (if any).

The buttons in the UDK window can be used in the same way as the front panel controls, which makes them ideal for placing on a touchscreen for fast playback.

Editing User Definable Keys

To edit a UDK enter the following command:

`LOAD <UDK>.`

This allows you to load the contents of the UDK into the programmer, adjust the programmed channel levels and times as required and then save the data back into the original UDK by pressing the UPDATE key.

Note - This function only applies to UDKs which have been assigned to channel data or a cue. In the case of a cue, you effectively load the cue into the programmer, modify it and update it.

Alternatively you can use the UPDATE functionality to UPDATE a UDK through the Update Options Window. See page 78 for more information.

Deleting User Definable Keys

Individual UDK's can be deleted (cleared) by entering the following command:

`DELETE <UDK>`

Submasters

Submasters

The ORB desk provides 20 pages of upto 30 Submasters. The number of Submasters per page is configured in the Desk Setup / Inputs area of Setup (see page 53 for more information).

Location of Submasters

The default location of a submaster is on the DMX-Input. The DMX-In socket on the rear of the desk enables you to input a full universe of DMX (512 channels) and capture these for use in controlling elements of the desk.

In the Desk Setup / Inputs (Page 53) screen you can configure a DMX-In address for each Submaster, as well as configuring the number of submasters required per page (from 0 to 30). It is important to check these settings are set correctly before commencing work on submasters.

The Submasters Window

To display the **Submasters Window** on one of the monitor displays, hold down the SHIFT key and press SUB.

This window shows information on the current page of Submasters. Each of the subs has a row in the window. Each of these rows shows the submaster number and information on the data stored on the Sub (if any), together with fade times and any special settings.

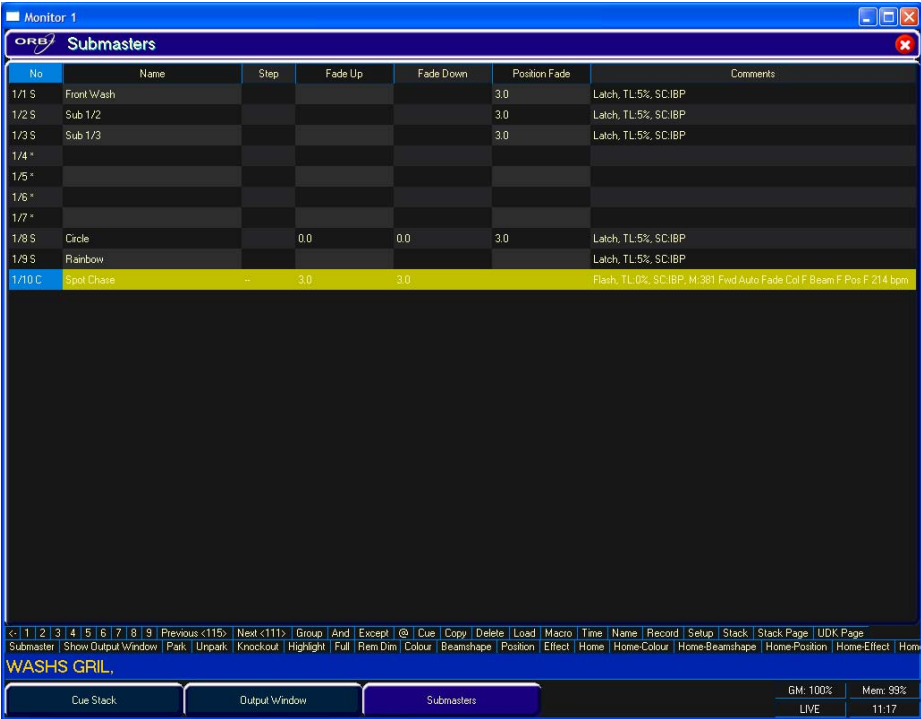


Figure 76 – Submasters Window

Recording Submasters

The Channel Data SUB allows you to record fixture parameter (channel) data, with associated fade times, set up in the programmer directly onto a SUB.

To assign channel data to a SUB, first set up the fixture parameter data in the programmer, in the same way as programming a cue, ensuring that all the required fixture parameters are tagged.

Then enter the following command: RECORD SUB n ENTER

Submasters can also be named if required by entering the following command: SUB n NAME {your name} ENTER

Playing Back Submasters

Submasters are played back using the DMX-Input. The movement of a DMX-In channel from 0% to 100% is equivalent to raising a submaster on the desk.

Submasters page-hold over which means that when you change the page, any active submasters will stay active until they are released or lowered.

Chase Submasters

NOTE – this functionality is not yet implemented in software

Using Playbacks as Submasters

NOTE – this functionality is not yet implemented in software

It is possible to convert the playbacks on the front panel to be used as submasters, on a per-fader basis.

To do this:

- Hold SETUP and press the SELECT key above a playback.
- Select the Playback Mode option.
- Select SUBMASTER.
- Press OK.

Now the playback will act as a submaster.

The Submaster Setup Window

To display the **Submaster Setup Window** on the monitor, type the syntax SUB n SETUP

This window allows the user to adjust a number of parameters for the selected submaster.



Figure 77 – Submaster Setup Window

This window can also be displayed by clicking in the Comments column on a programmed submaster.

Flash Button Action

Note: Submaster Flash Buttons functionality only work completely when using the internal playbacks as submasters. Using DMX-input relies on the desk which is generating the incoming DMX and so certain flash type functions may not behave as expected.

If the Flash Mode is set to **Flash** - the corresponding data assigned to the SUB is output instantly on pressing the key and faded out or released instantly on releasing the key.

If the Flash Mode is set to **Latch** - The first press results in the 'on' action. The second press results in the 'off' action. Subsequent button presses will then toggle between the two states.

Submasters

A Cue or Channel Data SUB uses the fade times programmed in the cue data (or from the programmer at the time of programming). The times for the cue data can be displayed and edited as required via the **Preview Submaster Window** or by loading the SUB into the programmer. Note – if you edit the fade times for the cue, this will also affect the output of the cue in the relevant cue stack on the playbacks.

LTP Trigger Level

The LTP Trigger Level is the level at which any moving light parameters will begin to be altered. This is set in percent and defaults to 5%. Note that the LTP Trigger Level is ignored if Submaster Controls... is set for a parameter.

Release

If the Release option is set to Yes then the fixtures will be released when the submaster is released and the intensity (brightness) data has faded to zero.

If the Release option is set to No then the fixtures will NOT be released when the SUB is released.

The fixtures being controlled by the Submaster can be released by setting their values in the programmer or by triggering another LTP command from elsewhere on the console or by holding down the RELEASE key and pressing the submaster flash button.

Submaster Controls...

Submaster Controls... allows you to force a parameter to follow the movement of the fader for its crossfade, rather than triggering at specified level and fading automatically. This is great for building submasters which move fixtures out into the audience – as the fader moves up, the fixtures move up. Another application commonly used is to create three submasters – one for Cyan, one for Magenta and one for Yellow.

Press the Submaster Controls... button, then select the attributes required using the on-screen buttons. Once finished the Comments column will show SC:ICBPE where ICBPE is the list of attributes the fader is controlling.

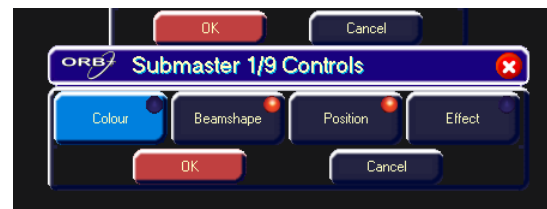


Figure 78 - Submaster Controls...

Macros...

It is possible to associate a user programmed macro with a submaster, so that when the submaster is activated (through flashing or raising the fader) the macro is triggered. Press the Macros button and then enter the macro number(s) using commas to separate the macro numbers if required.

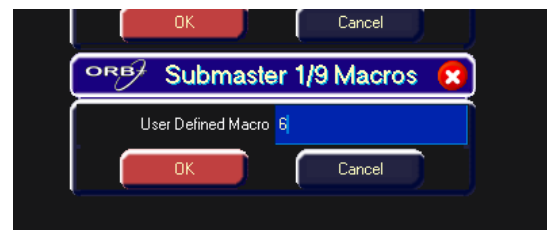


Figure 79 - Macros

Changing Submaster Page

The Submaster Page number can be changed by using the SUB PAGE key. Enter the syntax:

SUB {Page} n ENTER

The Submasters will change to the requested page.

Fade Times on Submasters

Some blurb about fade times on submasters

Editing Submasters

To edit a SUB enter the following command:

LOAD SUB n ENTER

This allows you to load the contents of the submaster back into the programmer, adjust the programmed channel levels and times as required and then save the data back into the original submaster by pressing the UPDATE key.

Alternatively you can use the UPDATE functionality to UPDATE a Sub through the Update Options Window – see Page 78 for full details.

Previewing Submasters

It is possible to preview the contents of a submaster on the monitor. To do this, enter the syntax:

VIEW SUB n ENTER

Copying Submasters

A submaster can be copied to another location by entering:

SUB x COPY TO y ENTER

The submaster will be copied together with any names, fade times and special settings. The new copy can then be manipulated as required.

Moving Submasters

A submaster can be moved from one location to another by entering:

SUB x MOVE TO y ENTER

The submaster will change location automatically.

Deleting Submasters

Individual submasters can be deleted (cleared) by entering one of the following commands:

DELETE SUB n ENTER

DELETE SUB x / y ENTER

SUB n DELETE

Effects

Effects

The ORB desk provides a powerful effects generator with a number of standard effects. By applying various mathematical functions (sine, cosine, ramp etc) to the outputs of different fixture parameters and adjusting the size, speed and offset values, a wide range of movement and other effects can be generated quickly and easily.

The Effects Palette Window

To display the **Effects Palette Window** on the monitor, hold down the SHIFT key and then press the EFFECTS key.

The Effects Palette Window contains a soft button for each of the 1000 effects palettes. Each soft button contains the following information:

Effect Number, a set of content flags indicating which attributes are programmed in the effect palette (I = Intensity, C = Colour, B = Beamshape, P = Position, E = Effects) and name, if defined.

Auto Effects

The desk is capable of creating automatic effects. The Effects Palette Window contains these standard effects which are generated by selecting the [Create Auto Palettes] option from the [Auto Menus] option in Setup.



Figure 80 – Effects Palette Window

Effect Parameters on the Wheels

When the effect wheel groups are active (ie the EFFECTS LED is lit), the effect parameters are assigned to the control wheels.

If you apply different effects to different parameters of the fixtures (e.g. Rainbow and Circle) you can use the Speed wheel to control the speed of all the effects in one go.

At any time you can reload the cue into the programmer and modify the speed of all the effects in that cue by selecting the effects wheel group and moving the Speed wheel.

Note – Rotation

Rotation cannot be done on a per parameter basis, and can only be applied to the Pan and Tilt parameters together. Therefore the Rotation parameter can be adjusted via the control wheel, but is not displayed in the Effects Window.

Applying Effects

When applying one of the standard Intensity, Colour, Iris or Focus effects, the base value of the parameter is automatically changed to 50% to allow the effect to work correctly. For these effects the size parameter is set to 100% as the default.

Apart from the effects specified above the default values of the effect parameters for the standard effects are Speed = 25, Size = 20, Offset = 0, Rotation = 0.

Automatic fanning of offset or any other effect parameter across fixtures is not done. Should fanning of an effect parameter be required, hold down the SHIFT key and use the control wheel to apply the selected fan function onto the wheels in the same manner as fanning any other parameter value.

Pressing the BLIND key twice synchronises the effects while programming.

The Effects Window

The **Effects Window** displays the Effect Parameters for each parameter of the selected fixture(s). To display the Effects Window on the monitor screen press the [Effects Window] soft key on the monitor when the Effects Palette Window is open. Adjusting any of the effect parameters using the control wheels is reflected in the Effects Window.

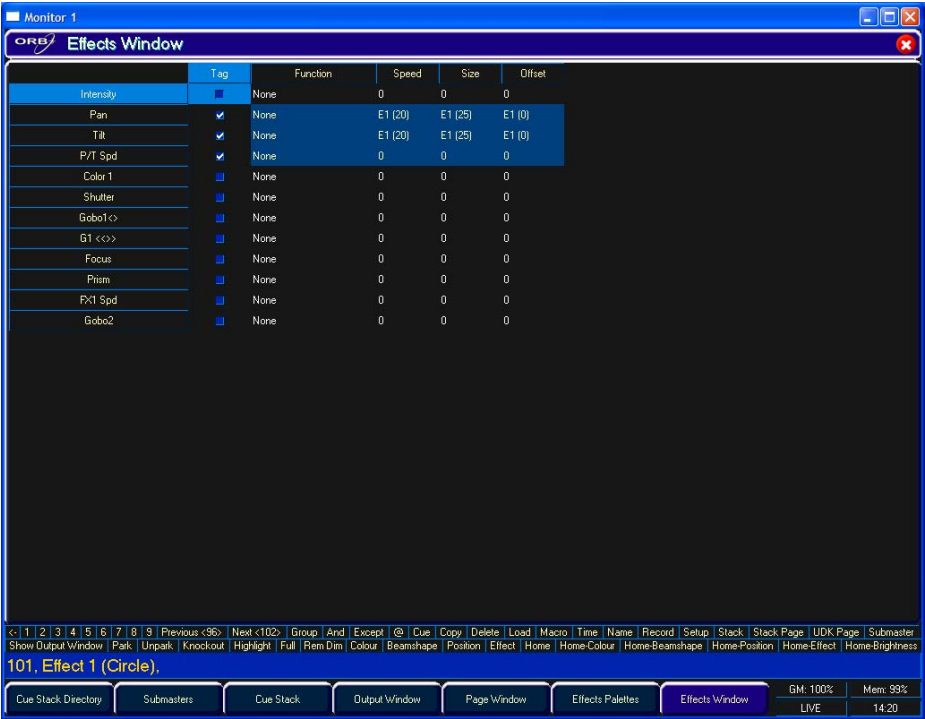


Figure 81 – Effects Window

The **Effects Window** also allows you to edit the effect parameters of individual fixture parameters directly. The fixture parameters (eg Pan, Tilt, Cyan, Magenta, Yellow etc) are listed down the left hand

Effects

side of the table and the effect parameters (Function, Speed, Size and Offset) across the top of the table.

To adjust an effect parameter, select the required field using the mouse or cursor keys and press the ENTER key. Use the cursor keys to select the required Function, or enter the required numerical value for Speed, Size or Offset, then press the ENTER key.

Function – This parameter determines the mathematical function that is applied to the output value of the fixture parameter. See earlier for full list of available functions.

Speed – This parameter determines the speed of the effect and also the 'direction' of movement effects (eg Circle), where -100 is the fastest speed anticlockwise, 0 is stop, and +100 is the fastest speed clockwise.

Size – This parameter defines the magnitude of the effect (range 0 – 100).

Offset – This parameter determines the offset into the effect when it is triggered.

Recording Effects

Programming an effect palette is similar to recording other palettes.

Set up the fixture outputs as required, ensuring that the correct fixture parameters and/or effect parameters are tagged (see note). A common method of recording an effect is to apply one of the standard effects, adjust the affect parameters as required using the wheels or Effect Window and then record this as a new effect palette.

Enter the following command:

```
RECORD EFFECTS n ENTER
```

If you wish to record other attributes (eg Colour), these should be selected on the Record Options Window on the monitor before pressing the ENTER key.

Note - Tagging – Values and Effects

For each fixture parameter there are two tag states that are recorded - one for the parameter value, and one for the set of effects parameters. Therefore, a single fixture parameter may have none, one or both tag states set allowing for nothing tagged, value only tagged, effect parameters only tagged and both tagged. This allows you to record an effect with or without a base value for the corresponding fixture parameter.

Naming Effects

Effects can be named, either as a separate operation or as part of the recording process by entering one of the following commands:

```
EFFECTS n NAME {your name} ENTER
```

```
NAME EFFECTS n ENTER {your name} ENTER
```

```
RECORD EFFECTS n NAME {your name} ENTER
```

Applying Effects

To apply an effect (either a standard effect or a user defined effect) select a fixture or group of fixtures and then enter the following command:

```
EFFECTS n ENTER
```

If any of the selected fixtures are not actually programmed in the applied effect palette, but there are one or more fixtures of the same type that are programmed, the fixture will use the values programmed for the first fixture of the same type.

Copying Effects

To copy an effect palette from one location to another, enter the following command:

```
EFFECTS n COPY TO p ENTER
```

As all palettes (including effects) have the same data structure and may contain fixture parameter data from any combination of attributes, it is also possible to copy palettes from one attribute to another, for example:

```
EFFECTS 2 COPY TO BEAM 5 ENTER
```

Moving Effects

To move an effect from one location to another, enter one of the following commands:

```
EFFECTS n MOVE TO p ENTER
```

When an effect is moved to a new location, any cues that referenced the original effect palette will now reference the new location of the palette.

Deleting Effects

To delete an effect, enter one of the following commands:

```
EFFECTS n DELETE
```

```
DELETE EFFECTS n ENTER
```

To delete a range of effect palettes, enter the following command:

```
DELETE EFFECTS a THRU b ENTER
```

When an effect is deleted, any cues that previously referenced the effect are updated to contain the actual values that were stored in the effect palette.

Macros

Macros

The ORB desk provides a number of in-built macros, auto macros and 1000 user programmable macros. The user interface provides mechanisms for recording, naming, running and deleting user definable macros.

In Built Macros

In Built Macros can be associated with cues and used to trigger various behaviours when altering cue stacks.

Playback Macros

These macros are used as commands in cue stacks to allow a cue to trigger an event elsewhere on the console:

Gx	Go playback x on the current page.
Gp / f	Go playback f on Page p.
Sx	Pause playback X on the current page.
Rx	Release playback X on the current page.
PX	Change the current page to X.
Ts / c	Trigger (Go) Stack S Cue C.
Cx	Choose playback X (turn the select LED on for playback X).
Nc	Go to Cue C in the same cue stack (does NOT trigger the cue).
Ns / c	Go to Cue C in cue stack S (does NOT trigger the cue).
Mx	Triggers User Macro x.

Don't Move on Dark Macros

These macros are used to prevent parameters moving on dark for a particular cue;

DM	Don't Move on dark - All Parameters
DMB	Don't Move on dark – Beamshape Parameters
DMC	Don't Move on dark – Colour Parameters
DMP	Don't Move on dark – Position Parameters
DMBC	Don't Move on dark – Beamshape and Colour Parameters
DMBP	Don't Move on dark – Beamshape and Position Parameters
DMCP	Don't Move on dark – Colour and Position Parameters

Note - Setting and Editing the In-built Macros

Move the cursor onto the Comments field in the **Cue Stack Window** and press the ENTER key, then select Macros...

A window appears on the monitor allowing macros to be set or edited. They may also be entered via an external keyboard.

Macro commands are entered as a text string, and multiple commands can be concatenated using the colon as a delimiter, for example, "G2:S3:C4:T3/4".

The Macro Window

To display the **Macro Window** on the monitor, hold down the SHIFT key and then press the MACRO key.

Macros

The Macro Window contains a soft button for each of the 1000 user programmable macros. Each soft button contains the following information:

Macro number (1 – 1000), program status (* = unprogrammed) and name (if defined).

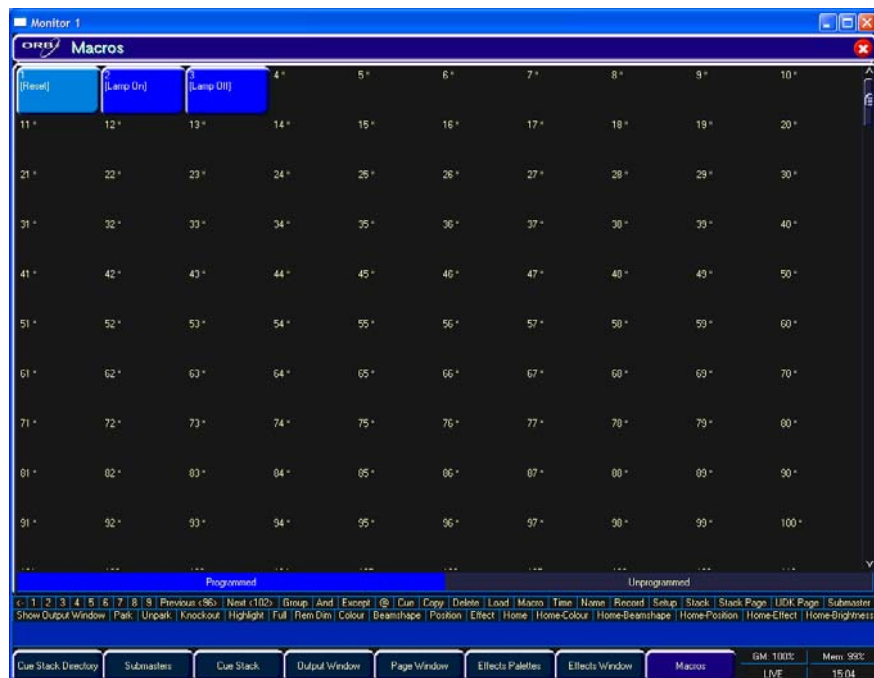


Figure 82 – Macro Window

Recording a Macro

To record a macro enter the command:

RECORD MACRO n ENTER.

Type in the series of key commands from the front panel (Note - the MACRO key cannot be recorded as part of the macro).

Press the MACRO key to complete the recording.

Note: The live/blind box on the monitors displays "MACRO" on a light background while the macro is being recorded and reverts back to its normal live/blind indication on completion of the macro recording.

Naming a Macro

Each macro can have its own name associated with it. To name a macro enter one of the following commands:

MACRO n NAME {your name} ENTER

NAME MACRO n ENTER

Running a Macro

To run a macro click on the macro in the **Macro Window** or use the cursor keys to select a macro in the Macro Window and press the ENTER key.

Macros may also be run by entering the command: MACRO n ENTER.

Copying a Macro

To copy a macro from one location to another enter the command:

MACRO n COPY TO p ENTER.

Moving a Macro

To Move a macro from one location to another enter the command:

MACRO n MOVE TO TO p ENTER.

Deleting a Macro

To delete a macro enter either of the following commands:

Macros

MACRO n DELETE

DELETE MACRO n ENTER

To delete a range of macros enter the following command:

DELETE MACRO a THRU b ENTER

Auto Macros

The ORB provides the facility to remotely control fixture parameters using automatic macros. The Macros are stored within the fixture library and allow control of fixture parameters such as Lamp On, Lamp Off, Reset, etc, without needing to find the relevant DMX values on the control channels.

Auto Macros are created in SETUP mode under [Auto Menus], [Create Auto Macros] in the [Patch] screen.

Once created, Auto Macros appear in the Macro Window in the same way as User Macros and can be activated in the same way.

Advanced Programming

Record Options Window

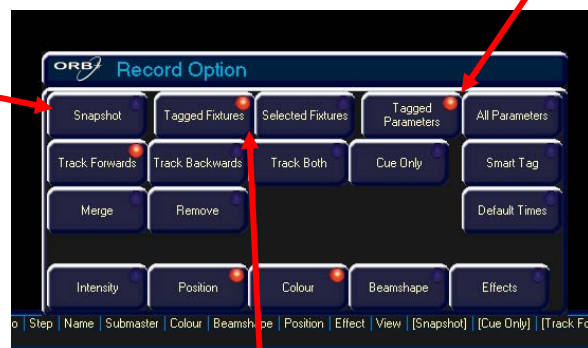
After setting up the required data in the programmer and pressing the RECORD key the **Record Options Window** is displayed, and the Record Options Syntax Keys appear. This window contains a number of soft keys to allow you to select what and how the information will be recorded:

The top row of buttons are the data selection buttons. The default setting for these buttons is [Tagged Fixtures] and [Tagged Parameters] selected. By using various combinations of these buttons as described below you can determine what data will be recorded.

Snapshot

A snapshot record is a capture of all outputting values from the desk and is a great way of getting a 'block' cue recorded.

When [Snapshot] is selected – the [Snapshot] button is highlighted and the remaining buttons on the top row are 'greyed out' and no longer accessible. All the attribute selection buttons on the bottom row turn red and are no longer available. All parameters of all fixtures will be recorded. Pressing [Snapshot] again will return the data selection and attribute selection buttons to their previous states.



Tagged Parameters / All Parameters

These two buttons are mutually exclusive and providing that [Snapshot] has not been selected they determine which parameters are recorded. The relevant fixtures will be determined by the [Tagged Fixtures] and [Selected Fixtures] buttons.

If [Tagged Parameters] is selected (as shown above), only the tagged parameters of the relevant fixtures in the programmer will be recorded.

If [All Parameters] is selected, all parameters of the relevant fixtures in the programmer will be recorded. All the attribute selection buttons on the bottom row will turn red and not be editable.

Tagged Fixtures / Selected Fixtures

These two buttons are mutually exclusive and providing that [Snapshot] has not been selected they determine which fixtures will be recorded.

If [Tagged Fixtures] is selected (as shown above), all the fixtures in the programmer will be recorded. If [Selected Fixtures] is chosen, only the selected fixtures in the programmer will be recorded.

Figure 83 - Record Options Window

Advanced Programming

Tracking Options

The second row of buttons are the tracking options [Track Forward], [Track Backward], [Track Both] and [Cue Only]. These options are only applicable and accessible when the data is being recorded into a cue.

These four options are mutually exclusive, with the default option being [Track Forward] as shown above. The first row of data shows the program state of the colour parameter (* = untagged parameters). The second row of data shows the output when the cue is played back.

CUE 1	CUE 2	CUE 3	CUE 4	CUE 5	CUE 6	CUE 7	CUE 8	CUE 9	CUE 10
Red	*	*	*	*	*	*	*	*	Blue
Red	Red	Red	Red	Red	Red	Red	Red	Red	Blue

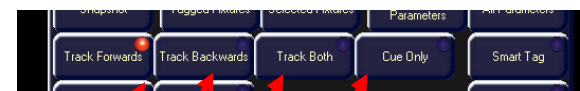
If Cue 6 is edited and the colour changed to **Green**, the results of the different tracking options are as follows:

Track Forwards – The edited cue only affects later cues in the stack. This is the default action.

CUE 1	CUE 2	CUE 3	CUE 4	CUE 5	CUE 6	CUE 7	CUE 8	CUE 9	CUE 10
Red	*	*	*	*	Green	*	*	*	Blue
Red	Red	Red	Red	Red	Green	Green	Green	Green	Blue

Track Backwards – The edited cue affects earlier cues in the stack, where the change is tracked back to the last time the colour parameter was programmed. The outputs of cues after the edited cue are not affected (the cue after the edited one is changed to ensure this).

CUE 1	CUE 2	CUE 3	CUE 4	CUE 5	CUE 6	CUE 7	CUE 8	CUE 9	CUE 10
Green	*	*	*	*	*	Red	*	*	Blue
Green	Green	Green	Green	Green	Green	Red	Red	Red	Blue



Cue Only – The changed values are only output in the edited cue; the outputs of previous and later cues are not affected. The cue after the edited one has to be reprogrammed to ensure this:

CUE 1	CUE 2	CUE 3	CUE 4	CUE 5	CUE 6	CUE 7	CUE 8	CUE 9	CUE 10
Red	*	*	*	*	Green	Red	*	*	Blue
Red	Red	Red	Red	Red	Green	Red	Red	Red	Blue

Track Both – The edited cue affects both earlier and later cues. The change is tracked back to the last time the colour parameter was programmed:

CUE 1	CUE 2	CUE 3	CUE 4	CUE 5	CUE 6	CUE 7	CUE 8	CUE 9	CUE 10
Green	*	*	*	*	*	*	*	*	Blue
Green	Green	Green	Green	Green	Green	Green	Green	Green	Blue

Advanced Programming

Merge and Remove Options

These two buttons allow the user to merge or remove the specified data from existing cues, palettes, UDKs as opposed to the default action of overwriting the existing data. These two buttons are mutually exclusive, with the default state of both being 'off'.

If [Merge] is selected the button turns green and the data will be merged into the destination cue, palette or UDK.

If [Remove] is selected the button turns green and the data will be removed from the destination cue, palette or UDK.

Default Times

This button determines what happens to the parameter fade and delay times after the specified data has been recorded. The default state of this button is 'off'.

If [Default Times] is selected the button turns green and after the data has been recorded the fade and delay times are reset to their default values as defined in Desk Setup.

If [Default Times] is not selected the fade and delay times will be kept at their current values as displayed in the Fade and Delay views of the Output Window.

Attribute Selection Bar

The fourth row of buttons is the **Attribute Selection Bar** and indicates which parameters will be recorded for each of the different attributes (Intensity, Position, Colour, Beamshape and Effects).

Pressing each of the soft buttons on the touch screen cycles round the three options for that attribute, except when they are forced to red (see below). The options are indicated by the background colour as follows:

Grey	Green	Red
No Parameters	Tagged Parameters	All Parameters

When [Snapshot] or [All Parameters] are selected – all the attribute buttons are forced to red and are no longer editable.

When recording data to cues, submasters or UDK's - the attribute selection bar initially shows green (tagged) for each attribute in which one or more parameters of that attribute are tagged and grey (none) for those attributes where no parameters are tagged.

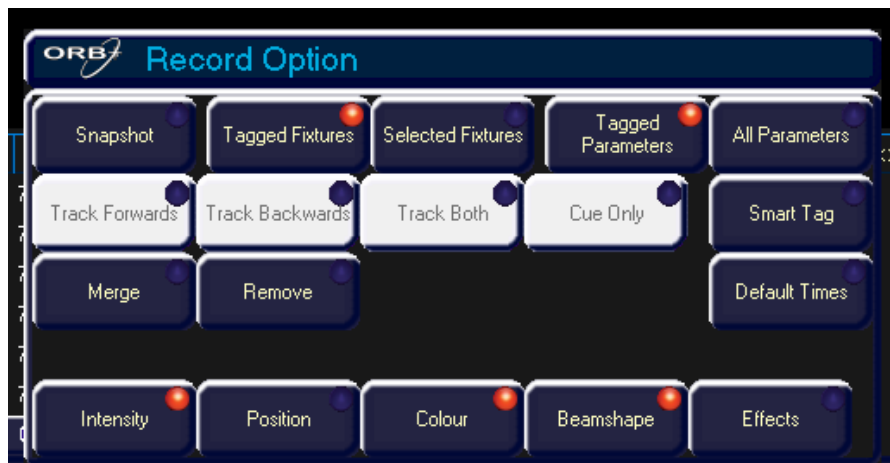
When recording data to palettes - the attribute selection bar shows green (tagged) for the attribute being recorded and none (grey) for all the other attributes. You can change this selection as required before saving the data to the palette.

For example – Select some moving fixtures and set the intensity to full, the colour wheel to blue and the gobo wheel to the desired gobo. To save the intensity, colour and gobo data to a Beamshape palette enter the command RECORD BEAM N .. the Attribute Selection Bar shows the following:



Press the [Intensity] and [Colour] buttons to change their state to tagged:

Advanced Programming



Complete the record operation by pressing the ENTER key.

Wheel Editing Modes

The desk provides a number of wheel editing modes which are user selectable and apply when editing several fixtures at the same time. For each attribute there is an unshifted and a shifted wheel mode.

The unshifted wheel mode is applied when the control wheel is moved. The shifted wheel mode is applied when the SHIFT key is held down and the wheel is moved.

The current wheel edit mode for the currently selected attribute is displayed on the LCD screen above the wheels. To change the editing mode, hold down SETUP and press the relevant attribute.



Figure 84 - Set Colour Wheel Editing Mode

The different wheel editing modes are described below:

Absolute Mode

When several fixtures are selected and a fixture parameter is adjusted using a control wheel, the adjusted parameter for all the selected fixtures goes to the same absolute value. For example – Select fixtures 1 – 5 and adjust a parameter:

Fixture Parameter	Fixture 1	Fixture 2	Fixture 3	Fixture 4	Fixture 5
Original Value	30	20	40	10	50
New Value	15	15	15	15	15
Change in Value	-15	-5	-25	+5	-35

Relative Mode

When several fixtures are selected and a fixture parameter is adjusted using a control wheel, that parameter on each of the

Advanced Programming

selected fixtures will increase or decrease by the same amount from its original value. This mode is most often used for adjusting position parameters (pan and tilt) For example:

Fixture Parameter	Fixture 1	Fixture 2	Fixture 3	Fixture 4	Fixture 5
Original Value	10	20	30	40	50
New Value	15	25	35	45	55
Change in Value	+5	+5	+5	+5	+5

Fan First Mode

When several fixtures are selected and a fixture parameter is adjusted using a control wheel, that parameter on each of the selected fixtures will increase or decrease by a different amount from their original values, depending on the fixture number. The value of the first selected fixture will be locked. Example – Fan-First Mode (Fixture 1 locked):

Fixture Parameter	Fixture 1	Fixture 2	Fixture 3	Fixture 4	Fixture 5
Original Value	10	10	10	10	10
New Value	10	15	20	25	30
Change in Value	0	+5	+10	+15	+20

Fan Middle Mode

When several fixtures are selected and a fixture parameter is adjusted using a control wheel, that parameter on each of the selected fixtures will increase or decrease by a different amount from their original values, depending on the fixture number. The value of the middle selected fixture will be locked. Example – Fan-Middle Mode (Fixture 3 locked):

Fixture Parameter	Fixture 1	Fixture 2	Fixture 3	Fixture 4	Fixture 5
Original Value	50	50	50	50	50
New Value	40	45	50	55	60

Change in Value	-10	-5	0	+5	+10
-----------------	-----	----	---	----	-----

Fan Last Mode

When several fixtures are selected and a fixture parameter is adjusted using a control wheel, that parameter on each of the selected fixtures will increase or decrease by a different amount from their original values, depending on the fixture number. The value of the last selected fixture will be locked. Example – Fan-Last Mode (Fixture 5 locked):

Fixture Parameter	Fixture 1	Fixture 2	Fixture 3	Fixture 4	Fixture 5
Original Value	50	50	50	50	50
New Value	30	35	40	45	50
Change in Value	-20	-15	-10	-5	0

Fan V Mode

When several fixtures are selected and a fixture parameter is adjusted using a control wheel, that parameter on each of the selected fixtures will increase or decrease by a different amount from their original values, depending on the fixture number.

The value of the middle selected fixture will be locked. The fixtures either side of the middle fixture will be set to the same values to create a 'V'. Example – Fan V Mode (Fixture 3 locked):

Fixture Parameter	Fixture 1	Fixture 2	Fixture 3	Fixture 4	Fixture 5
Original Value	50	50	50	50	50
New Value	70	60	50	60	70
Change in Value	+20	+10	0	+10	+20

Advanced Programming

Knockout Function

The {Knockout} syntax key releases the selected fixtures completely from any running cue stacks, submasters, UDK's or the programmer.

To knockout a fixture, select the fixture(s) and press the [Knockout] key on the touch screen.

Park Function

A 'parked' fixture is one for which all its DMX output values are frozen, and cannot be adjusted, until such a time as the fixture is unparked.

In the Output Window a parked fixture is indicated by having the text [PK] displayed in front of the fixture name, for example [PK] MAC 700 [701], and a red background in 'Channel' view.

To Park a fixture, select the fixture and press the {Park} syntax key. Whilst a fixture is parked, it is still possible to modify the values associated with the fixture in cues, palettes etc but the output values from the desk will not change.

To unpark a fixture select it and press the {Unpark} syntax key. The unparked fixture will jump to its currently defined parameter levels.

Rem Dim Function

A Rem Dim (Remainder Dim) function which is often helpful when focussing lamps and fixtures is provided on the desk. The function works as follows:

Select the fixture(s) required. Hold down the SHIFT key and press the FULL key.

If the selected fixture(s) intensity level is 0%, it is set to 100% and tagged.

If the selected fixture(s) intensity level is > 0%, it is tagged and remains at that level.

All unselected fixtures have their intensity level tagged and set to 0%.

Fade and Delay Times

As well as the actual output levels, each fixture parameter also has its own fade and delay times which are recorded when the channel data is recorded into a cue or directly as channel data onto a submaster or UDK.

The default fade and delay times for Intensity, Colour, Beamshape and Position are defined in Desk Setup, and can be adjusted if required, prior to programming cues.

The parameter fade and delay times are displayed in the Fade and Delay views of the Output Window.

After selecting the required fixtures, the parameter fade times can be adjusted using the control wheels, in the same way as the output values, or they can be edited directly in the Output Window.

Use the cursor keys to select a field in the table. Press the ENTER key, enter the fade time using the numeric keypad or external keyboard, then press ENTER.

Delay times are edited in the same way as fade times.

Fade Time Commands

The following commands can be used to set the fade times for the selected fixtures in the programmer:

TIME X ENTER	Sets the fade times for all fixture parameters to X seconds
TIME U/D ENTER	Sets the intensity fade up and fade down times to U and D seconds respectively
TIME X DELAY Y ENTER	Sets the fade time for all parameters to X and the delay to Y
TIME COLOUR X ENTER	Sets the fade times for all colour parameters to X seconds
TIME BEAM X ENTER	Sets the fade times for all beamshape parameters to X seconds
TIME POSITION X ENTER	Sets the fade times for all position parameters to X seconds.
TIME U/D COLOUR X BEAM Y POSITION Z ENTER	Sets the intensity fade up and fade down times to U and D, the colour fade times to X, the beamshape fade times to Y and the position fade times to Z.

Try Cue Function

Whenever a cue is recorded or loaded into the programmer, the current state of the outputs is stored as a reference.

If you change the scene in the programmer, pressing the TRY CUE key once will take the outputs back to the previous recorded output state. The LED in the key is lit.

Pressing the TRY CUE key again plays back the new look back over the corresponding times (default or recorded times depending on what data was in the programmer). While the outputs are fading the LED in the TRY CUE key flashes, and when the fade is complete the LED goes out. This gives a great way of previewing the timing on cues prior to programming them into a cue. Try Cue can be used as many times as required before the scene is finally programmed.

Highlight Function

The Highlight function provides a quick method of locating a fixture (or fixtures) and then allowing the position to be adjusted without tagging any of the other parameters. This can be particularly useful when creating position palettes (see page 82).

Select the required fixture(s) and then press the SHIFT and HOME keys. This will set all the outputs of the currently selected fixtures, except for Pan and Tilt to their home values (defined in Edit Fixtures).

While a fixture is highlighted only the Pan and Tilt parameters can be edited using the wheels. Adjust the pan and Tilt values as required, and then press SHIFT and HOME again to un-highlight the selected fixture(s). The other fixture parameters will return to their previous output level.

Advanced Programming

Home Function

The Home function provides a quick method of setting fixture parameters to their 'home' position, ie brightness to full, colour to white, no gobo, no prisms, shutter open, pan/tilt to mid-position etc. The homed parameters are automatically tagged.

Select the fixture(s) required, then enter one of the following commands:

HOME

(homes all fixture parameters; removes all effects)

COLOUR 0 ENTER

(homes colour parameters; removes colour effects)

BEAM 0 ENTER

(homes beamshape parameters; removes beamshape effects)

POSITION 0 ENTER

(homes position parameters; removes position effects)

EFFECTS 0 ENTER

(removes all effects)

Copying Fixture Data

You can copy fixture data from a programmed cue or from another fixture in the programmer. The data for all fixture parameters can be copied, or just those for a particular attribute by using the following commands:

1 @ CUE C ENTER

Copies all the fixture parameter values from the cue C to fixture 1.

1 @ S/C ENTER

Copies all the fixture parameter values from the cue S/C to fixture 1.

1 COLOUR @ S/C ENTER

Copies the colour fixture parameter values from cue S/C to fixture 1.

1 COPY TO 2 ENTER

Copies all the fixture parameter values from fixture 1 to fixture 2.

1 BEAM COPY TO 2 ENTER

Copies the beamshape parameter values from fixture 1 to fixture 2.

1 COPY TO 2 THRU 10 ENTER

Copies all fixture parameter values from fixture 1 to fixtures 2 to 10.

1 COPY TO GROUP N ENTER

Copies all fixture parameter values from fixture 1 to the fixtures in group N.

Remote

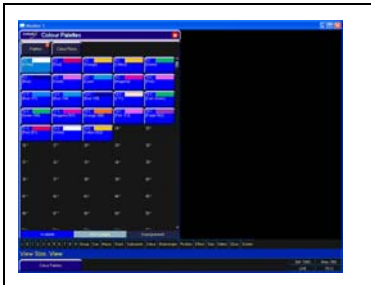
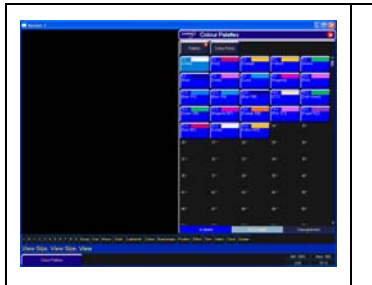
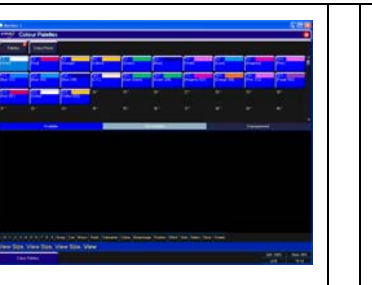
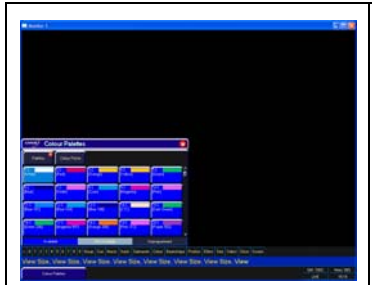
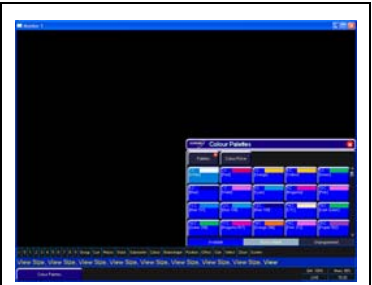
- This is a placeholder for some information about the remote.

Other Features

Windows

The ORB allows you to display a number of different windows on the touch screen and monitor screen(s) and to open, select, move, resize and delete windows, as required.

A window displayed on a monitor can be full-size, half-size or quarter-size, and can be displayed in a number of different positions, as illustrated below:

				
1. Full Screen	2. Half Screen (Left)	3. Half Screen (Right)	4. Half Screen (Top)	5. Half Screen (Bottom)
				
6. Quarter Screen (Top Left)	7. Quarter Screen (Top Right)	8. Quarter Screen (Bottom Left)	9. Quarter Screen (Bottom Right)	

Screen Navigation Keys

The screen navigation syntax keys are used for selecting, moving, sizing and closing windows on the monitor displays as follows:

- **{VIEW}** - Used in the command syntax for user view functionality and also for displaying the screen navigation syntax keys
- **{CLOSE}** - Closes the selected (active) window.
- **{SCREEN}** - moves the selected (active) window to the other monitor display or touch screen.
- **{SIZE}** - Resizes the selected (active) window by cycling through the display options.
- **{SELECT}** - Selects a window by cycling through the windows on the monitor displays.

Mouse Operation on Windows

You can also use a mouse to navigate around the various windows on the monitors. At the bottom of the monitor display is a bar where shortcut buttons appear for all the windows on that screen. Click on these buttons to force the windows to come to the front of the view.

Right clicking with the mouse switches the mouse pointer between the monitor outputs.

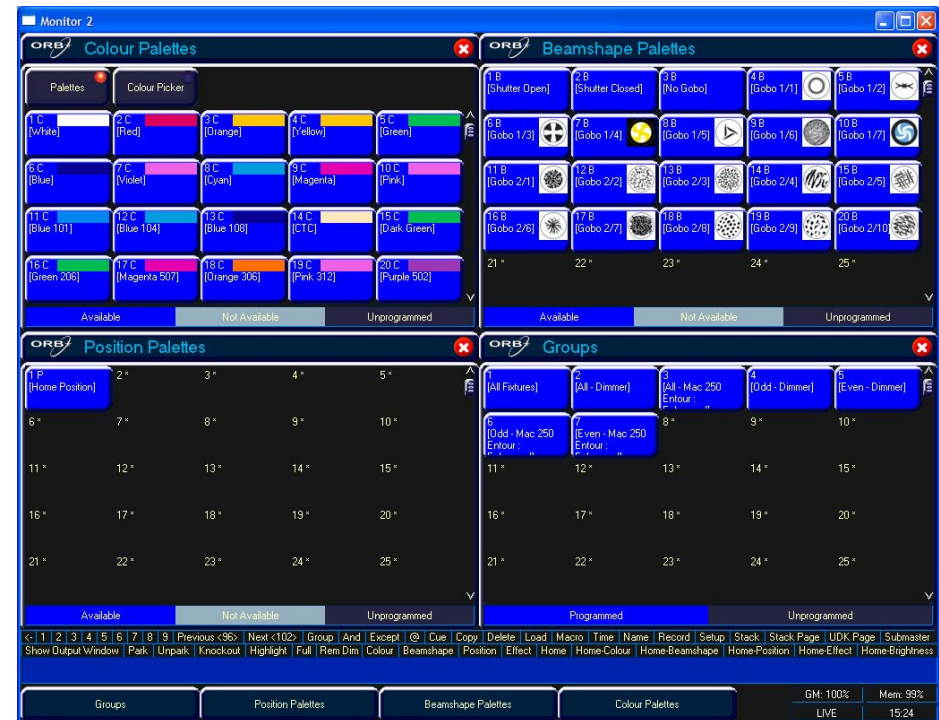


Figure 85 - Monitor Display with 4 windows

Other Features

Trackball

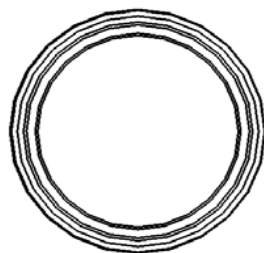
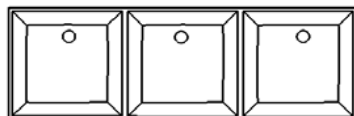
The Trackball on ORB can be used for two key functions – on-screen navigation, and Pan/Tilt manipulation.

The default mode for the trackball is for On-Screen navigation and in this mode the two outer buttons above the trackball have their LEDs lit to indicate this mode.

Moving the trackball moves the on-screen mouse. Pressing the LEFT trackball button 'clicks' an on-screen object, such as a button, to allow manipulation of the monitors and data fields. Pressing the RIGHT trackball button moves the on-screen mouse pointer from Monitor 1 to Monitor 2 and back. This behaviour mimics that of an external mouse.

Pressing the MIDDLE trackball button puts the trackball into 'Pan/Tilt' mode. In Pan/Tilt mode moving the trackball moves the selected fixtures position according to the direction of travel. This also puts the fixture wheels into Position mode so that the adjusted position can be read on the LCD screens above.

When the trackball is in Pan/Tilt mode, holding the middle button and pressing either LEFT or RIGHT trackball buttons locks the Pan or Tilt respectively. This gives finer control of positioning. Pressing the middle button again unlocks Pan or Tilt. Pressing the LEFT or RIGHT trackball button in Pan/Tilt mode switches back to mouse mode.



Preview Cue Window

The contents of a programmed cue can be seen by displaying the **Preview Cue Window** on the monitor. Click on the [Cue Details] soft key in the **Cue Stack Window** or enter the following command:

VIEW S/C ENTER (S = stack number, C = Cue number)

VIEW CUE n ENTER (N = cue number)

The Preview Cue Window is the same format as the Output Window and shows what is programmed in the specified cue on a fixture by fixture basis.

As with the Output Window there are three different views allowing the user to see the parameter values, fade times or delay times.

The [Previous] and [Next] buttons can be used to view the cues in sequence., and the [Current Cue]/[Next Cue] buttons allow you to lock the preview window onto a particular cue.

When you enter the syntax VIEW S/C ENTER, or VIEW CUE N ENTER, the ORB automatically goes into Blind Mode to aid blind programming. This is a special mode where pressing UPDATE will automatically update the cue you are previewing with the contents of your blind programmer.

The fixture parameter data in the window is colour coded to identify level changes between previous cues and the cue you are viewing. For the first cue in the stack, the values are coded relative to the highlight values of the fixture parameters:

Blue	The parameter is programmed and it's value has increased.
Green	The parameter is programmed and it's value has decreased.
Red	The parameter is programmed at the same value as previous (blocked).
Magenta	The parameter is <u>not</u> programmed in this cue and it's value has tracked from a cue earlier in the cue stack.

Preview Palette Windows

The contents of a palette can be seen by displaying the **Preview Colour Palette Window**, **Preview Beamshape Palette**, **Preview Position Palette** or **Preview Effects Palette** on the monitor by entering the following command:

VIEW <attribute> N ENTER (<attribute> = COLOUR, BEAM, POSITION or EFFECTS)

The Preview Palette Windows are the same format as the Output Window and show what output levels are programmed in the specified palette on a fixture by fixture basis.

The [Previous] and [Next] buttons can be used to view the palettes in sequence.



Figure 86 - Preview Cue Window

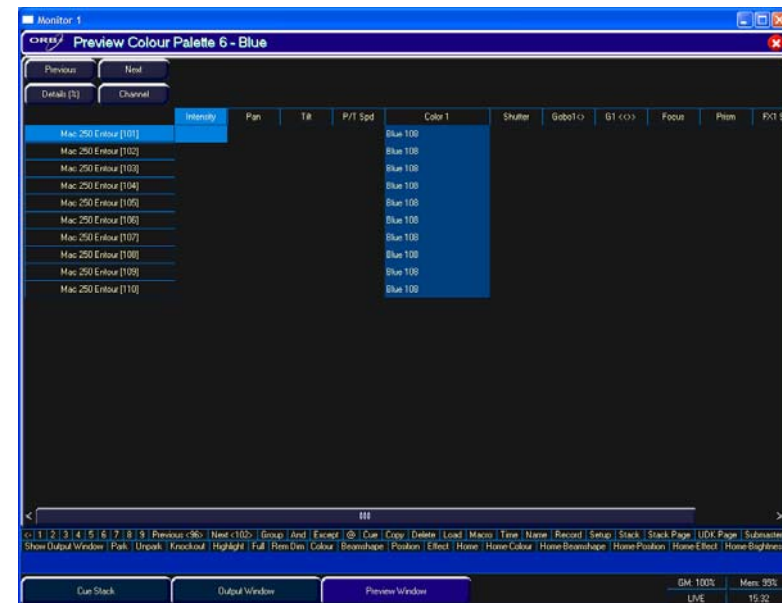


Figure 87 - Preview Palette Window

Other Features

Preview Group Window

The contents of a group can be seen by displaying the **Preview Group Window** on the monitor by entering the following command: VIEW GROUP N ENTER.

The Preview Group Window lists all the fixtures that are contained in the selected group in the form of a table, displaying the fixture name, user fixture number, Manufacturer and Fixture Type.

The [Previous] and [Next] buttons can be used to view the groups in sequence.

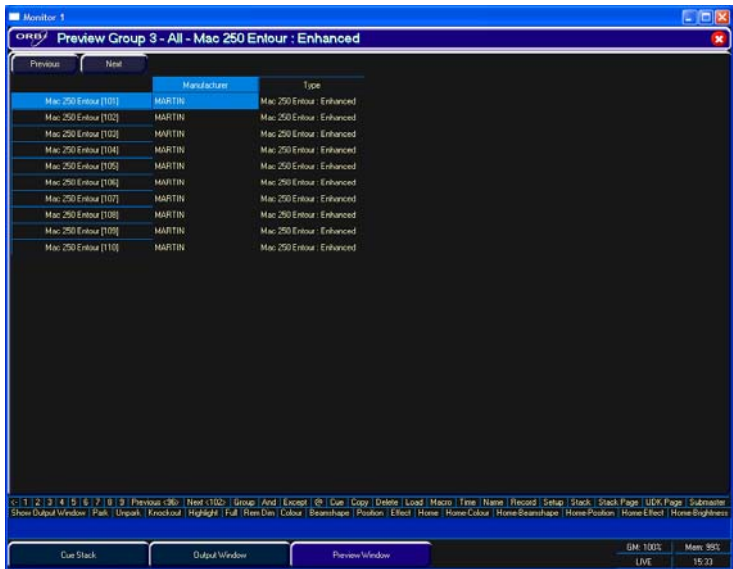


Figure 88 - Preview Group Window

Preview UDK Window

The contents of a channel data UDK can be seen by displaying the **Preview UDK Window** by entering the following commands:

VIEW <UDK>

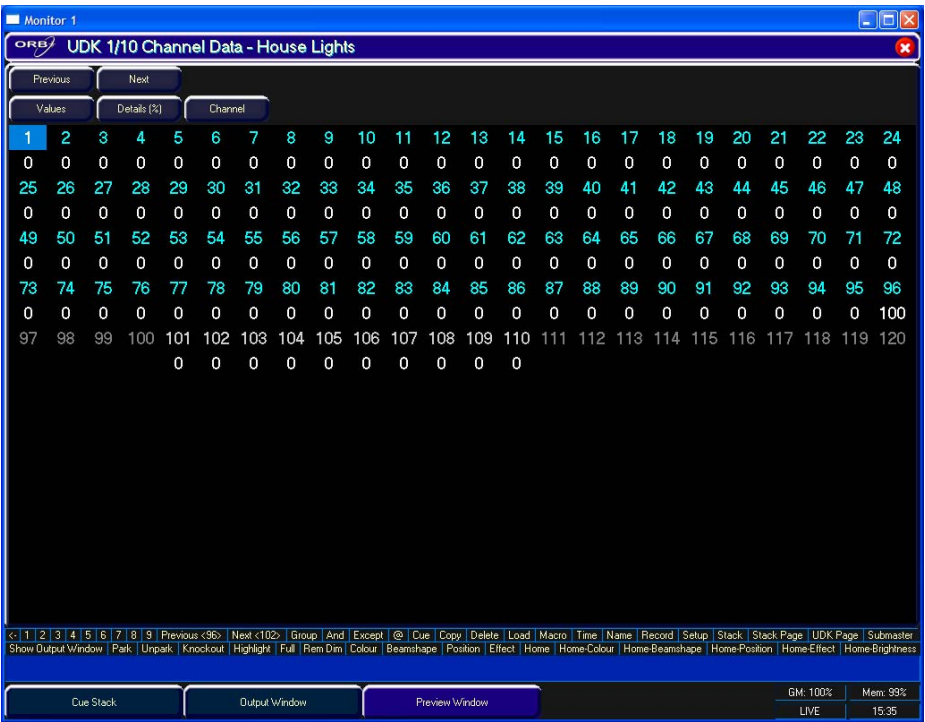


Figure 89 – Preview UDK Window

The Preview UDK Window shows what is programmed in the specified UDK on a fixture by fixture basis.

The [Previous] and [Next] buttons can be used to view the UDKs in sequence.

Preview Macro Window

The commands programmed into a user defined macro can be seen by displaying the **Preview Macro Window** on the monitor by entering the following command:

VIEW MACRO n ENTER

The [Previous] and [Next] buttons can be used to view the macros in sequence.

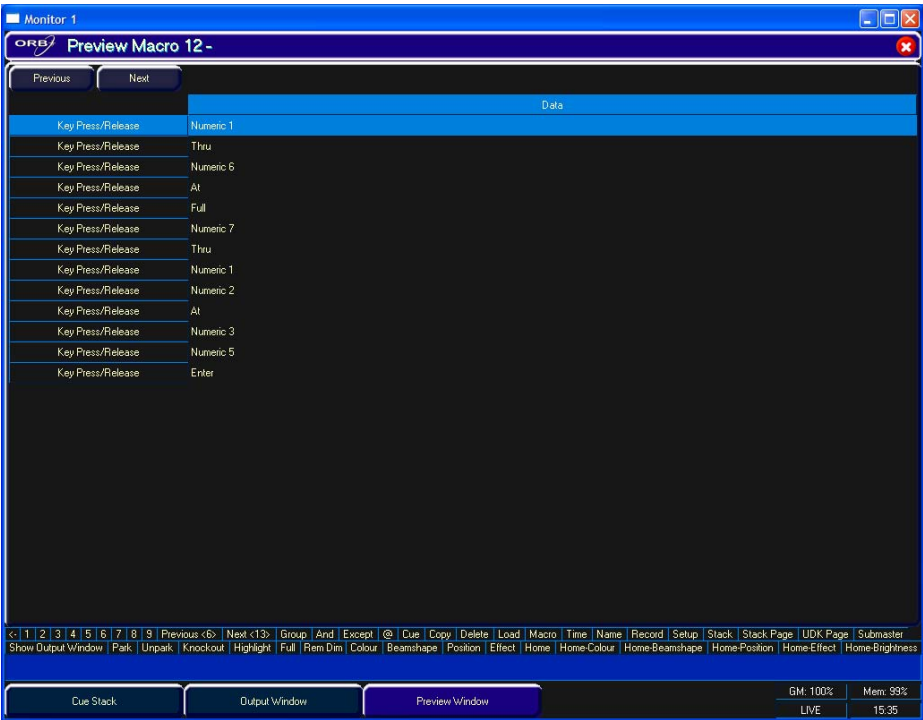


Figure 90 - Preview Macro Window

Active Playback Window

The Active Playback Window is displayed on the monitor by pressing the [Active Playback Window] soft key in the Output Window.

This window shows all the currently active playbacks (Page Number, Playback Number, Stack Number, Master Fader Level, Current and Next cues).

DMX Output Window

The **DMX Output Window** displays the outputs of all 512 channels from one of the four DMX universes. Soft keys are provided in the window to select which universe to view.

To display the DMX Output Window on the monitor press the [DMX Window] soft key in the Output Window.

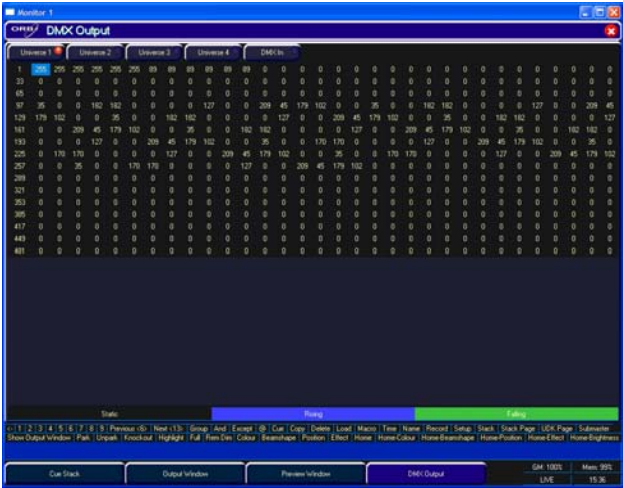


Figure 91 - DMX Output Window

Other Features

User Views

The ORB desk provides the facility to save up to 5 user defined views. A User View defines the configuration of the windows displayed on the two monitors, for example:



Figure 92 - User Views

Recording a User View

Set up the monitor displays with the required windows.

RECORD VIEW n ENTER

A popup will ask you to choose whether you want to Record All windows or just the visible ones. Select the [Record All] or [Record Visible] option as required. If the selected view contains a recorded view an overwrite warning message is displayed allowing you to confirm the overwrite or cancel the operation.

Recalling a User View

Any of the recorded user views can be recalled by entering the command:

VIEW N ENTER

Deleting a User View

To delete a user view enter either of the following commands:

VIEW n DELETE

DELETE VIEW n ENTER

Software Updates

When software updates become available for the ORB, announcements will be posted on the Zero 88 Product Support Forum which can be accessed via the Zero 88 website.

Zero 88 consoles have a long history of user-inspired development. If you have any questions on the operation of the desk, bug reports or a suggestion for a feature which is not currently included in the ORB or any of our other range of consoles, visit the Zero 88 Product Support Forum and make a post.



Figure 93 - Zero 88 website

Glossary

Glossary

This section of the manual contains a list of terms used with the ORB desk:

802.11b	The wireless standard which most Wireless Enabled devices can communicate with. 802.11b uses the 2.4GHz radio spectrum. Wireless DMX systems often use 802.11b for communication.
Alignment	A function in Setup which allows the user to invert pan and/or tilt or swap pan/tilt parameters for individual fixtures.
ArtNet™	Artistic License network protocol. This is the Artistic License DMX over Ethernet protocol.
Attribute	A group of fixture Parameters. On the ORB these are Colour, Beam, Position and Effects.
Auto Group	A group that is automatically created by the desk.
Auto Palette	A colour, beamshape, position or effect palette that is automatically created by the desk.
Blind	Modifying the program data within the desk without affecting the outputs.
Blackout	This key sets the outputs of all fixture intensity channels to 0%.
Brightness	See Intensity .
CD-RW	A rewritable CD, or a rewritable CD drive. 650mb of information can be stored on a CD.
Chase	A complete cue stack can be turned into a chase. A chase is a series of cues which are

played back automatically. A Chase has a number of **modifiers** which determine how it runs.

Command Line	The area of the touch screen which displays commands as they are entered by the user. Commands can be entered using front panel keys, soft keys, control wheels, external keyboard or mouse.
Control Wheel	The three control wheels on the desk are used to adjust fixture parameter and other data levels. The parameters assigned to the control wheels are shown on the touch screen.
Cue	The basic element for storing fixture parameter levels and times. Cues can be played back via manual or master playbacks or they can be assigned to UDK's .
Cue Stack	See Stack .
Details	An option on the Preview and Output Windows which allows the user to see fixture parameter values as text descriptions rather than percentage or DMX values.
DHCP	Dynamic Host Configuration Protocol. Generally DMX over Ethernet systems should not use DHCP, but should be manually configured.
Dimmer	One discretely controlled device or parameter of a device out of 512 possible in the DMX512 protocol. Sometimes also referred to as "Address", "DMX Channel" or "Output Channel"

Glossary

Direction	The Chase modifier which determines which order the steps are output when a Chase is run.		
DMX	Digital MultiPlex. The protocol most lighting equipment responds to.		
DMX-512	Standard communications protocol for moving heads and dimmers. 512 channels of control are digitally multiplexed and sent down a cable to fixtures, which listen for their specific data, according to their start address.	Flashdisk	A USB device with storage capabilities. The ORB is supplied with a 32mb USB Flashdisk.
Drive	The Chase modifier which determines what triggers each step.	Full	Key that sets the Intensity of the selected fixture(s) to 100%.
Effect	A mathematical function (sine, cosine, ramp etc) which can be applied to one or more fixture parameters. The ORB desk provides a number of standard effects.	Grand Master	This fader on the front panel controls the final output values of all fixture intensity channels.
Ethernet	Many modern lighting consoles use Ethernet as a medium for transmitting DMX lighting control data using protocols such as Art-Net. This allows lighting data to be carried over existing wiring infrastructure.	Group	A collection of fixtures. Groups can be Master Groups , Auto Groups or User Defined Groups .
EtherCon	An RJ45 ethernet connector fitted into an XLR housing	Highlight	A function which automatically puts a fixture into Open White, No Gobo, Shutter Open and the Dimmer at 100%. This function can be turned on or off via the HIGHLIGHT key. Parameters which are Highlighted are not tagged. Highlight is most often used for editing the position of a fixture.
Fan Modes	When controlling multiple fixtures, the ability to spread the data relative to a start point, so that some fixtures values change upwards, whilst others change downwards. This can be used to create visual effects such as rainbows or arches with a line of fixtures.	Home	Fixtures are said to be at "Home" when their pan and tilt are at 50% with an open white beam at full intensity. The shortcut for Home is SHIFT + HIGHLIGHT. Homed parameters are tagged automatically.
Fixture	A parameter or combination of parameters all found within the same unit, for example a Mac 500 or a Parcan.	Intensity	How bright a fixture is. Also known as Brightness or Dimmer .
Flash	Pressing the flash button results in a temporary increase in brightness of the output. The intensity channels are sent to their	IP	Internet Protocol.
		IP Address	The unique identifier for a device communicating on an IP Network

Glossary

Jump	An instruction in a cue memory which tells the cue stack to select another cue as the next one. This is used to bypass cues without deleting them.	Palette	Programmed fixture data, normally of a single Attribute which is used in programming Cues, submasters and UDKs. Palettes are nominally grouped into the attributes Colour, Beamshape, Position and Effects.
Knockout	A syntax key that releases the selected fixtures from any running cue stack, submaster, UDK or from the programmer.	Parameter	An individual function within a fixture, controlled by one or more DMX channels (Dimmer, Colour, Gobo, Focus, Pan, Tilt etc).
LAN	Local Area Network – a network between devices which are contained within an area	PDA	Personal Desktop Assistant – a palm sized pocket computer, capable of connecting to a ZerOS console via a wireless system
Latch	A function of UDKs, which enables them to have a two stage action. The first press to activate (on), a second press to deactivate (off).	Playback	An area within the desk for playing back cues in sequence. The ORB desk has 10 playbacks, which can be on any of 100 pages. Each playback has its own Go, Pause and Flash buttons, as well as a master level fader.
Macro	A series of commands, triggered from a single button press or activated when a cue is triggered.	Pause	A method of temporarily halting a cue stack that is running.
Master Group	A Group of fixtures that is automatically generated by the desk based on the fixture schedule. Master Groups are displayed in a toolbar on the touch screen when the GROUP key is pressed.	Release	Remove control of parameters from a playback, submaster or UDK to allow another area of the desk to regain control of the parameters.
Modifiers	A number of parameters which determine how a Chase is output. Chase modifiers are Drive, Direction, Speed, Fade and Shots.	RJ45	Registered Jack 45 – the connector used for Ethernet
Node	An area of the desk which can have possession over the parameters of fixtures.	Shift	A key on the front panel which is used in conjunction with a number of other front panel keys to provide a wide range of additional functions, for example, opening windows on the monitor screens.
Page	A set of 10 Playbacks. The ORB has 100 pages of playbacks.	Shots	The Chase modifier which determines how many times a Chase will run after being triggered.
Park	The function that freezes a fixture's DMX output values.	Speed	The Chase modifier which determines how fast a Chase runs.
Patch	The fixture schedule which shows what fixtures are assigned and what DMX output addresses they are patched to.		

Glossary

Stack	A stack (or cue stack) is a group of cues in sequence. On the ORB desk, there are 1000 user programmable Cue Stacks.	UDK	User Defined Key. The bank of buttons top right of the control surface which can be assigned as a number of different functions.
Stream	A DMX512 over Ethernet Universe coming into or leaving the 1 Universe Ethernet Box	Universe	512 addresses or slots of control information as conveyed by DMX512 protocol. As a lighting system may have more than 512 discrete things to control, multiple universes may be required. When this is the case, the Universe number is expressed as a subnet (0-15) and universe number (0-15), giving 256 possible Universes on a network
SubNet	A group of 16 consecutive DMX universes is referred to as a sub-net when speaking about an Art-Net system. Not to be confused with the subnet mask.	Unpark	The function that unfreezes a fixture's DMX output values.
Switch	A device which takes the Ethernet data from multiple devices and sends it to other such devices.	USB	Universal Serial Bus. A standard for the transfer and storage of information.
Tagging	The method of marking parameters to be programmed. Only Tagged parameters are recorded. Tagged parameters are shown in the Output Window.	VGA	Video Graphics Array. The monitor outputs on the back of the ORB output as XGA.
Trigger	The method by which a Cue is output. Triggers can be set to GO button, automatic, Real Time, SMPTE Time, MIDI Time or CD Time.	ZerOS	The operating system running on Zero 88s top range consoles
Try Cue	A function that allows you to see the transition from a previous state to the current state before recording the data into a cue.	Zero 88	The manufacturer of the ORB desk.

Technical Specification

Technical Specification

Mains Inlet

The desk is fitted with an IEC320-C14 Mains Inlet and power on/off switch on the back panel.

90-264V AC ONLY

47-63Hz, 200VA (2A)

INTERNALLY FUSED. A GOOD EARTH CONNECTION IS ESSENTIAL

The internal fuse is not user replaceable, contact an authorised service agent if the desk does not power up and you suspect that the fuse has failed.

The ORB is supplied with a bare ended mains lead, which should be connected as follows:

Brown: Live (Hot)

Blue: Neutral

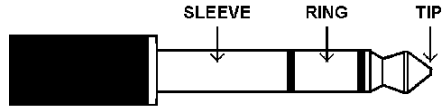
Green/Yellow: Earth

The supply cord must be protected to a maximum current of 10A. If in doubt consult a qualified electrician.

Audio

The desk has three audio ports on the rear panel (line in, line out and sound to light input) as stereo ¼ inch jack sockets.

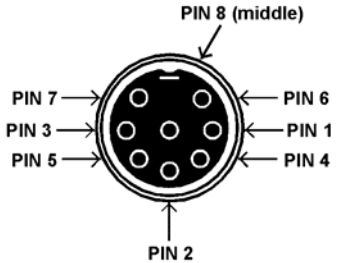
- The line in and out functions are not currently implemented in software.

	Connections	
	Tip	Left Channel
	Ring	Right Channel
	Sleeve	0V Signal Ground

Remote Input

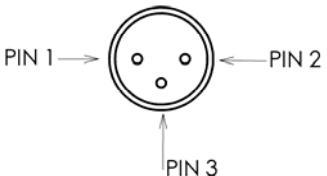
An 8 pin DIN connector providing 6 remote switches (common ground). Short pin to 0v to simulate a button push.

Warning – Do NOT connect anything to the undefined pin.

Socket	Pin	Remote Switch
	1	Switch 6
	2	Switch 1
	3	Switch 2
	4	Switch 3
	5	Switch 4
	6	Switch 5
	7	Not Used
	8	0V Common Ground

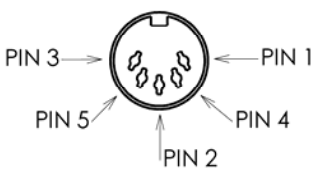
SMPTE

3 pin XLR input and output.
Output 0dBm. Input 0dBm +/- 10dBm.
47 kOhm input impedance. Maximum 50V RMS.

Connector	Pin	Description
	1	Signal Ground
	2	Output
	3	Input

MIDI

2 x 5 pin DIN connectors providing MIDI input and MIDI thru.

Connector	Pin	MIDI Input	MIDI Thru
	1	Not Used	Not Used
	2	Not Used	Signal Ground
	3	Not Used	Not Used
	4	Opto Isolated Input	Output
	5	Opto Isolated Input	Output

Video Output

2 x 15 pin D connector, XGA resolution output.

CAN Port

The desk also has a CAN port and is capable of supporting iCAN or ChilliNet messages.

Ethernet

The desk is fitted with an RJ45 Ethernet port and is capable of supporting various Ethernet protocols.

USB Ports

Four external USB ports are fitted on the desk. One located on the front panel and three on the rear panel. These support the USB 1.1 standard.

Keyboard & Mouse

Can be added via USB 1.1. An internal trackball (IP65 rated) is supplied to aid with on-screen navigation.

Touchscreens

Can be connected via USB ports. Please see page 51 for information on connecting and supported touchscreens.

External Storage Devices

The primary method of storage for the ORB is via USB Memory Sticks (also known as Flash Disks or Mass Storage Devices). These can be connected via the USB 1.1 ports.

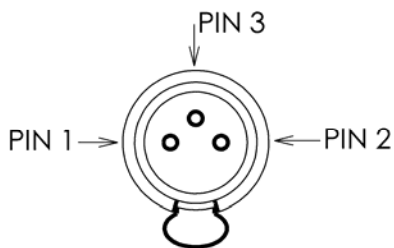
AV Port

The desk also has a 9 pin D-type RS232 – for future use.

Technical Specification

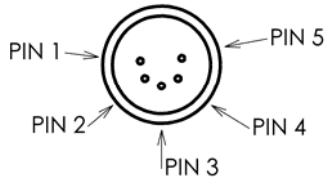
Desk Light

3 pin XLR socket, 12V dimmable under processor control, maximum 5W. Before connecting a lamp, check the polarity matches the desk, especially when using LED based desk lamps which are sensitive to incorrect connectivity and can cause damage to both the lamp and the desk.

Connector	Pin	Description
	1	Not Connected
	2	0V
	3	+12V

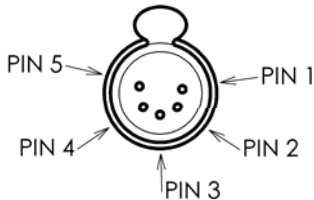
DMX Input

5 pin XLR isolated, with voltage protection. Data on channels 1 - 512 only.

Connector	Pin Number	DMX Output
	1	Signal Ground (0V)
	2	DMX Drive Complement (1-)
	3	DMX Drive True (1+)
	4	Not Connected
	5	Not Connected

DMX Output

Four DMX universes each consisting of 5 pin XLR, isolated, with voltage protection and data output indicator. Data on channels 1 – 512 only. RDM Ready.

Connector	Pin Number	DMX Output
	1	Signal Ground (0V)
	2	DMX Drive Complement (1-)
	3	DMX Drive True (1+)
	4	Not Connected
	5	Not Connected

Kensington Lock



A Kensington style Lock slot is provided on ORB for securing the desk to an operating location, using a standard laptop lock cable.

Operating Environment

- Physical Dimensions : 201mm(H) x 1000mm(W) x 462mm(D)
- At least 100mm should be left clear each side of the air vents on ORB in order to ensure optimum cooling
- Weight : 20kg
- Operating Temperature Range : +5 to +40 °C
- Humidity : 5% to 95% Non condensing

Troubleshooting

No DMX Output?

If your fixtures and dimmers indicate that there is no DMX output, check the following:

- The DMX Output port green LEDs should be flickering
- The dimmers and fixtures are patched correctly on the desk and that the DMX address and mode on the fixture itself match the settings on the desk
- Desk Setup / Outputs have been configured to output data
- Check the DMX cabling for cable faults, and ensure that a DMX terminator is present at the end of the chain

Fixtures Not Responding?

If your fixtures and dimmers are not responding to the desk, check:

- The dimmers and fixtures are patched correctly on the desk
- The fixtures are not Parked (select the fixtures and use {Unpark} softkey to unpark them.)
- The DMX Output port green LEDs should be flickering
- Desk Setup / Outputs and Network / Art-Net have been configured to output data correctly for your system

No Intensity Output ?

If the intensity output levels do not change when you adjust it (via a cue, submaster, UDK or the programmer), check:

- The GRAND MASTER fader is at full
- The BLACKOUT button is off
- Do you have the desk in Blind mode (press BLIND to exit)?

- If the selected fixture(s) have a Shutter parameter, check that the shutter is open.
- Some fixtures also have control of the lamp remotely – try sending the Lamp On Macro command (see page 114) to the fixture, if supported.

Desk Does Not Boot

- Remove all USB storage devices from the desk
- Check Monitor 1 for any error messages or warning information
- Hold SHIFT on a USB keyboard to get to diagnostic mode. Perform a Backup Desk State and email this to Zero 88
- Hold SHIFT on a USB keyboard then clear show data
- If all else fails, reinstall the software as a last resort

Software Installation Problems

- Only the Zero88 memory stick supplied with the desk is guaranteed to work for software updates – other manufacturers of memory sticks may cause boot problems.
- Use the USB connector next to the Ethernet connector on the rear of the desk
- Unplug any other USB devices whilst installing software

Front Panel not responding?

If the front panel does not appear to be working correctly, check the following:

Basic Maintenance

- Is the desk fully booted (check monitor 1 for any errors which may have halted the boot)?
- Do you have the desk in Blind mode (press BLIND to exit)?
- Are the LEDs and LCD screens responding correctly?
- Power on the desk with SETUP held down to enter panel test mode. Hold F9 on an external USB keyboard if holding SETUP on the panel does not work.

Reporting a problem

Before reporting a problem to Zero 88, please obtain as many of the following pieces of information as possible:

- All version info shown in Desk Information
- Showfile
- debug.dat file if the desk crashed. The desk will prompt you to save this to a USB memory stick on the next boot following a crash.
- Details of what you were doing at the time which memory/sub/palette etc is affected

Support requests can be submitted through our support forum at <http://support.zero88.com/forum/> or via email to support@zero88.com

For more urgent requests, please contact Zero 88 by telephone on +44 (0)1633 838088 – 24 hour answer service available.

If you have reported a problem by email or on the forum, please bear with us as our response may take a few days if your problem is complex. It is also worth checking other posts on the forum to see if the fault is already reported/fixed before contacting Zero 88.

If you suspect that your problem is software related, please always check that you are running the latest software version and that all

slave processor firmware is up to date (check in the Desk Information screen – anything highlighted in **RED** is out of date).

Basic Maintenance

The ORB is designed to be relatively maintenance free, however a few simple steps can prolong the life of your hardware.

- The internal backup battery requires replacing every 2-3 years. Please contact a Zero 88 support agent for details on servicing the desk.
- Every month or so, gently wipe down the front panel with a non abrasive, non corrosive surface cleaner applied with a soft cloth. Always exercise care when cleaning over the LCD windows as these are particularly sensitive to abuse and the lacquer which covers these can be damaged through misuse.
- A can of compressed air can be used to clear our dust from the fader tracks and track ball. Do NOT use an oil based lubricant (such as WD-40) on faders as this will cause irreparable damage to your ORB.
- To keep your ORB in optimum condition, after every use, re-fit the Dust Cover supplied. Replacement dust covers are available from your Zero 88 distributor.
- Care should be taken when transporting ORB. Zero 88 are able to supply flight cases for the transportation of their consoles – the shipping crate which ORB is supplied in is intended only for one or two journeys, and should not be relied upon to keep the console safe for prolonged use.
- Always observe the operating environment information in the Technical Specification. If this environment is exceeded, it is likely that damage will occur to your ORB.

Quick Reference Sheet

Saving / Loading

Reset Desk	SETUP [CLEAR OPTIONS] [RESET DESK]
Save Show	SETUP [FILES] [SAVE SHOW]
Load Show	SETUP [FILES] [LOAD SHOW]
Leave Setup	SETUP

Monitor Windows

Output Window	{SHOW OUTPUT WINDOW}
Cue Stack Window	SHIFT + CUE
Submasters Window	SHIFT + SUB
Palette Windows	SHIFT + COLOUR Or SHIFT + BEAMSHAPE etc
Macro Window	SHIFT + MACRO
Group Window	SHIFT + GROUPS
Resize Window	{VIEW} {SIZE}
Close Window	{VIEW} {CLOSE}
Select Window	{VIEW} {SELECT}
Record View	RECORD VIEW <number> ENTER
Recall View	VIEW <number> ENTER
Calibrate Monitor	SETUP [DESK SETUP] [DISPLAYS] [CALIBRATE]

Dimmer Control

Channel at 100%	<fixture no.> FULL
Channel at level	<fixture no.> @ <level> ENTER
Range of channels	<fixture no.> THRU <fixture no.> @
Relative Level adjustment	<fixture no.> @ + 10 ENTER <fixture no.> @ - 30 ENTER
Clear selected fixtures	CLEAR CLEAR
REM DIM	SHIFT + FULL

Fixture Control

Select Fixture	# (fixture no.) ENTER
Home Fixture	HOME
Dimmer control	<Intensity Wheel>
Position control	POSITION <wheels>
Colour control	COLOUR <wheels>
Beamshape control	BEAMSHAPE <wheels>
Home just Position	POSITION 0 ENTER (also COLOUR 0 ENTER, etc)
Untag an attribute	CLEAR + <move wheel>
Untag a parameter	CLEAR + <attribute>
Fan a parameter	SHIFT + <move wheel>
Change Fan mode	SETUP + COLOUR <Shifted Wheel Mode> <select> <OK>

Patching

Add Fixture	SETUP [PATCH] [PATCH WIZARD] <follow wizard>
Edit Fixture	Patch SETUP [PATCH] [EDIT FIXTURES] [PATCH] <edit as required>
Delete Fixture	SETUP [PATCH] [ADD FIXTURES] <select fixtures> <change quantity>

Palettes

Create Auto Palettes	SETUP [PATCH] [AUTO MENUS] [CREATE AUTO PALETTES]
Access a colour palette	COLOUR <enter colour palette no.> ENTER
Access Colour Picker	SHIFT + COLOUR <select colour picker button> ENTER
Store a colour palette	<setup fixtures as required> RECORD COLOUR <enter colour palette number > ENTER
Name a Colour Palette	COLOUR <enter number> NAME <select name> ENTER

Effects – auto palettes must be created first

Apply an effect	<select fixture> EFFECT <effect number> ENTER
Store an effect	<setup an effect> REC EFFECT <enter number> ENTER
Name an effect	EFFECT <enter number> NAME <enter name> / ENTER
Stop an effect	<select fixture> EFFECT <effect number> HOME

Cues

Record a Cue	<select stack> REC CUE <enter cue no> ENTER
Playback a Cue	CUE < enter memory no.> GO
Delete a Cue	<select stack> DEL CUE <enter cue no> ENTER [YES]
Name a Cue	<select stack> CUE<enter cue no> NAME <name> ENTER
Set Fade Times	<select stack> CUE <enter cue no> TIME <enter time> ENTER
Set Delay Times	CUE<enter cue no> TIME <enter time> ENTER
Release Stack	<select stack> RELEASE
Release all stacks	SHIFT + RELEASE

Quick Reference Sheet

Submasters

Record a Submaster		REC SUB <enter sub no.> ENTER
Playback Submaster	a	<via DMX In fader> or SETUP + <select stack> <choose Submaster mode>
Delete Submaster	a	DELETE SUB <enter sub no.> ENTER ENTER
Name Submaster	a	SUB <enter sub no.> NAME <enter name> ENTER
Set Fade Times		SUB <enter sub no.> TIME <enter time> ENTER
Configure DMX In		SETUP [Desk Setup] [Inputs] <Submasters>

Macros

Create Auto Macros		SETUP [PATCH] [AUTO MENUS] [CREATE AUTO MACROS]
View Macros		SHIFT + MACRO
Lamp On Macro		<select fixtures> MACRO <enter macro number – normally 2>
Lamp Off Macro		<select fixtures> MACRO <enter macro number – normally 3>
Reset Macro		<select fixtures> MACRO <enter macro number – normally 1>
Record a Macro		REC MACRO <enter macro number> ENTER <perform task> MACRO
Play a Macro		MACRO <enter macro no.> ENTER
Link a Macro to a Cue		<select cue> <highlight 'Comments' cell> ENTER [MACROS..] <enter macro number> OK OK
Link a Macro to a Submaster		SHIFT + SUB <select sub> <highlight 'Comments' cell> ENTER [MACROS..] <enter macro number> OK OK

Groups

Create Auto Groups		SETUP [PATCH] [AUTO MENUS] [CREATE AUTO GROUPS]
Select a Group		GROUPS <enter group no.> ENTER
Store a Group		<setup fixtures as required> REC GROUP <enter number> ENTER
Name a GROUP		GROUP <enter number> NAME <enter name> ENTER

UDKs

Fixture UDK		<fixture number> RECORD <UDK>
Cue UDK		CUE <number> RECORD <UDK>
Channel Data UDK		<setup scene> RECORD <UDK>
Macro UDK		MACRO <number> RECORD <UDK>
Palette UDK		COLOUR <number> RECORD <UDK> BEAMSHAPE <number> RECORD <UDK> POSITION <number> RECORD <UDK> EFFECTS <number> RECORD <UDK>
Group UDK		GROUP <number> RECORD <UDK>
Setup UDK		SETUP + <UDK>

Fixture Types supported by ORB

Fixture Library Release 21

<CONVENTIONALS>	Galactic Star	ADB	Marvel
Dimmer	Gladiator CED	Warp/M	Max
Ellipsoidal	Gladiator Revn	Warp/M+ Scroller	Mighty Scan
Flood	Moon Ray	ADLITE	Orbitron
Fresnel	Moon Scan	Intellite 1	Par 64 LED
Houselight	Twister 4	Intellite 2	Pocket Scan
Parcan	VR8 (CE MODE)	Intellite Prof	Rainbow 250
Pebble Convex	VR8 (VR MODE)	Litebounce II	RollerTron 250
Profile	VR8R (CE MODE)	ALKALITE	Scan 250
RGB Dimmer	VR8R (VR MODE)	Octopod 30	Scan Tron
Softlight	VRX Colour VR	Tracpod TP-81 3ch	Tri Fecta
<RELAY>	VRX Scan (CE)	Tracpod TP-81 6ch	Ultra Scan 250
1 Channel	VRX Scan (VR)	AMERICAN DJ	XP-3
6 Channel	AC LIGHTING	Accu Color 250	AMP TOWN
<SCROLLERS>	Tour Spot (M1)	Accu Roller 250	ACC Posi Spot
1 Chan Scroller	Tour Spot (M2)	Accu Spot 250	ControllitePML
2 Chan Scroller	Tour Spot (M3)	Accu Spot 575	ControllitePML(12)
3 Chan Scroller	Tour Spot (M4)	Accu Wash 250	Washlight
4 Chan Scroller	Tour Wash (M1)	Active Scan 250	WL-HP (8 Bit)
6 Chan Scroller	Tour Wash (M2)	Active Wave 250	WL-HP (16 Bit)
Lamp+1Ch Scroller	Tour Wash (M3)	Auto Spot 150 Full	WL-HP Squarcle
Lamp+2Ch Scroller	Tour Wash (M4)	Auto Spot 150Split	ANOLIS
Lamp+3Ch Scroller	ACME	Color 150 DMX	PowerArc 36 M1
ABSTRACT	iColor 3000 3ch	Color 250 D	PowerArc 36 M4
Club Colour	iColor 3000 4ch	Concept 1	PowerArc 144 M1
Club Revolution	iMove 250	Concept 2	PowerArc 144 M2
Club Scan	Magic Gobo	Concept Color	APOGEE
Colour Flood	Rover	Deco 250	Evo 1200 Spot Hi
Colourchanger CED	Spot Knight	DJ Scan 250	Evo 1200 Spot Lo
Futurescan 1 CE	Spot Queen (Full)	DJ Scan/RG	Locohead 150
Futurescan II CE	Spot Queen (Split)	DJ Spot 250	Virtual Scan 575
Futurescan III CE	Super Scimitar	Fab 4	VirtuanScan 1200
Futurescan III CED	Supermodel	Fascinator	VirtuanScan 1200Hi
Galactic Moon II CE	Winner	Fire Burst DMX	APOLLO UK

Appendices

Climax	Ledion	Intimidator	Trackscan 250R
Megatron	AYRTON	Kinta	CHROMA Q
Neutron	EasyColor (8)	Lazer Scan	Cascade (Creative)
Paradox	EasyColor (16)	LED Par 200B	Cascade (Library)
Vortex	EyeColor2 (8)	Legend 150R	ColourBlock DB4 M1
APOLLO US	EyeColor2 (16)	Legend 250RX	ColourBlock DB4 M2
Right Arm 8b+Sp+D	Moduled 3	Legend 2000 8bit	ColourBlock DB4 M3
Right Arm 8bit	Moduled 6	Legend 2000 16bit	ColourBlock DB4 M4
Right Arm 8bit +Sp	Moduled 9	Legend 3000 8bit	ColourBlock DB4 M5
Right Arm 8bit+Dim	Moduled 12	Legend 3000 16bit	ColourBlock DB4 M6
Right Arm 16b+Sp+D	B+K	Legend 5000 8bit	ColourBlock DB4 M7
Right Arm 16bit+Sp	Varytec	Legend 5000 16bit	ColourBlock DB4 M8
Roto Q	Varytec 575 Pro	Legend 6000 Wash 8	ColourBlock DB4 M9
Smart Move INmode	BROTHER BROTHER	Legend 6000 Wash16	Rotator 1ch
Smart Move RTmode	EvenLED	Legend 6500 Advanc	Rotator 2ch
Smart Move SMmode	CAMELEON	Legend 6500 Basic	CITY THEATRICAL
ARKAOS	Telescan mark I	Mini Legend	Autoyoke 8-bit
ArKaos Full	Telescan mark III	Mini Legend Wash	Autoyoke 16-bit
ArKaos Maxi	Telescan mark IV	Mushroom DMX	Autoyoke 16-bit +S
ArKaos Tiny	Telescan mark V	Omega 250 C	DMX Iris
Media Master LFull	CAPTURE	Omega I	EFX Plus2
Media Master LMini	Camera	Omega II	EFX Plus2 + Dimmer
Media Master LTiny	CAST	Orbiter RG	CLAY PAKY
Media Master MFull	WYSIWYG Camera	Patriot	Alpha Beam 300 Std
MediaMaster MSmall	CHAUVET	PhotonGeneratorDMX	Alpha Beam 300 Vec
ARTICULITE	3D Magic	Q Mix	Alpha Spot 300 Std
HyperChroma	Aurora DMX	Q Spot 200 Advance	Alpha Spot 300 Vec
MovingSpot 250	Color Tube	Q Spot 200 Basic	Alpha Spot 575 16b
MovingSpot 575	Colorado 3	Q Spot 250	Alpha Spot 575 Ext
MovingWash 250	Colortrack 3	Q Spot 575	Alpha Spot 575 Std
MovingWash 575 8b	DJ Squeeze	Q Spot M1-N	Alpha Spot 700 16b
MovingWash 575 16b	DMX Abyss	Q Spot M1-Y	Alpha Spot 700 Ext
ARTISTIC LICENCE	DMX MegaStrobe	Q Spot M2-Y	Alpha Spot 700 Std
Pixi Power SB (0)	DMX Mushroom	Q Spot M3-Y	Alpha Wash 300 Std
Pixi Power SB (1)	DMX-3F	Q Wash 575	Alpha Wash 300 Vec
Pixi Power SB (2)	Fascination	Sensation	Alpha Wash 575 16b
Pixi Power SB (3)	Imagination	Stage Mover	Alpha Wash 575 Ext
AVR	Insignia	Technoscan 250R	Alpha Wash 575 Std

Appendices

AlphaProfil1200 16V
 AlphaProfil1200 ExV
 AlphaProfil1200 StV
 AlphaProfil1200 16
 AlphaProfil1200 Ex
 AlphaProfil1200 St
 AlphaSpot HPE 300S
 AlphaSpot HPE 300V
 AlphaSpot575HPE16
 AlphaSpot575HPEExt
 AlphaSpot575HPEStd
 AlphaSpot1200 16b
 AlphaSpot1200 16bV
 AlphaSpot1200 Ext
 AlphaSpot1200 ExtV
 AlphaSpot1200 Std
 AlphaSpot1200 StdV
 AlphaSpot1200HPE16
 AlphaSpot1200HPEst
 AlphaSpot1200HPExt
 AlphaWash TH 16b
 AlphaWash TH Extn
 AlphaWash TH Std
 AlphaWash1200 16b
 AlphaWash1200 16bV
 AlphaWash1200 Ext
 AlphaWash1200 ExtV
 AlphaWash1200 Std
 AlphaWash1200 StdV
 AlpSpot1200HPE16bV
 AlpSpot1200HPEExtV
 AlpSpot1200HPEStdV
 AlpSpotEasy1200Ext
 AlpSpotEasy1200Std
 AlpSpotEasy120016b
 AlpWashEasy1200Ext
 AlpWashEasy1200Std
 AlpWashEasy120016b

AlpWashHalo1000 16
 AlpWashHalo1000 Ex
 AlpWashHalo1000 Sd
 AlpWashHalo1200Ex
 AlpWashHalo1200ExV
 AlpWashHalo1200Sd
 AlpWashHalo1200SdV
 AlpWashHalo120016
 AlpWashHalo120016V
 Astroscan (9)
 Astroscan (14)
 Atlas
 Bazooka 4C
 Bazooka 6C
 ColorWave 300
 CP Color 150E CMY
 CP Color 150E RGB
 CP Color 400 CMY
 CP Color 400 RGB
 CP Color 575 CMY
 CP Color 575 RGB
 Golden Spot 1200
 GoldenColor1200CMY
 GoldenColor1200RGB
 Goldenscan 1
 Goldenscan 2
 Goldenscan 3
 Goldenscan 3 Exp
 Goldenscan 4
 Goldenscan HPE
 Miniscan
 Miniscan 150
 Miniscan 300
 Miniscan HP3 8
 Miniscan HP3 16
 Miniscan HPE
 Pinscan
 Point

Point In
 Point MH (8bit)
 Point MH (16bit)
 Polycolor
 Rain Spot
 Silverado
 Silverado Alt
 Stage Profile 1200
 Stage Profile SV
 Stage Scan
 StageCol1000 CMY8
 StageCol1000 CMY16
 StageCol1000 RGB8
 StageCol1000 RGB16
 StageCol1200 CMY8
 StageCol1200 CMY16
 StageCol1200 RGB8
 StageCol1200 RGB16
 StageColor 300CMY8
 StageColor 300RGB8
 StageColor300CMY16
 StageColor300RGB16
 StageColor575 8CMY
 StageColor575 8RGB
 StageLight300 8bit
 StageLight300 16bt
 StageZoom1200 CMY8
 StageZoom1200 RGB8
 StageZoom1200CMY16
 StageZoom1200RGB16
 StgColor575 16CMY
 StgColor575 16RGB
 Superscan
 Superscan Zoom 12
 Superscan Zoom 16
 Tiger MRG
 Tiger Multicolor
 Tiger Scan

COEF

Color Disco
 Color Show 200
 Mini 250
 MP 150
 MP 300
 MP 700 Wash EB
 MP 700 Wash MB
 MP 700 Zoom EB
 MP 700 Zoom MB
 MP250 Fresnel(8CH)
 MP250 Fresnel(9CH)
 MP250 Zoom (8CH)
 MP250 Zoom (9CH)
 Perform 200 Disco
 Perform 200 Show
 Perform 1200 Disco
 Performance250 6ch
 Performance250 8ch
 Performance250 9ch
 Sirio
 Sirio 150
 Sirio 1800 6ch
 Sirio 1800 7ch
 Sirio 2500 6ch
 Sirio 2500 7ch
 Sirio Ray 6ch
 Sirio Ray 7ch

COEMAR

Broadway Cyc 2K
 CF 1200 Hard Edge
 CF 1200 Spot
 CF7 Hard Edge M1
 CF7 Hard Edge M2
 CF7 Hard Edge X M1
 CF7 Hard Edge X M2
 CF7 Wash Zoom
 CF7 Wash Zoom X

Appendices

Colour Cyc 250 LX
 Comet
 Cyc Lite LED
 Digiscan
 Fiera 575
 Fiera 575 EB
 Fiera 1200
 Fiera 1200 EB
 iCyc 250
 Infinity ACL S 8
 Infinity ACL S 16
 Infinity Spot S 8
 Infinity Spot S 16
 Infinity Wash S
 iProfile Flex
 iSpot 150
 iSpot 575
 iSpot 575 EB
 iSpot 1200 (8)
 iSpot 1200 (16)
 iSpot Flex
 iSpot1200 Extreme8
 iSpot1200Extreme16
 iWash 575 EB
 iWash Flex
 iWash Halo
 iWash LED
 KP 12
 Microscan 2 575MSR
 Microscan 2 1000AL
 Microscan 3 575MSR
 Microscan 400
 Microscan 400MSR
 Microscan 575
 Microscan 650AL
 MiniUltraII 200MSD
 MiniUltraScan250AL
 MM DX Prism 8bit

MM DX Prism 16bit
 NAT MM 1200 DX
 NAT MM 1200/2500
 NAT MM1200/2500DBL
 NAT PC 1000
 NAT PC 1200/2500
 NAT TM 1200 DX
 NAT TM 1200 HMI
 NAT TM 2500
 Panorama Beam BBI
 Panorama Cyc 250
 Panorama Cyc Power
 Panorama LED RGB
 ParLED
 Pro Spot 150 LX
 Pro Spot 250 Evo8
 Pro Spot 250 Evo16
 Pro Spot 250 LX
 Pro Spot 575 LX
 Pro Wash 250 LX
 Pro Wash 575 LX
 ProSpot 575 MB
 RegoLED
 Samurai
 StripLite LED RGBW
 Super Cyc
 TM DX Prism
 COLOR KINETICS
 ColorBlaze 48 M1
 ColorBlaze 48 M2
 ColorBlaze 48 M4
 ColorBlaze 48 MA
 ColorBlaze 72 M1
 ColorBlaze 72 M2
 ColorBlaze 72 M3
 ColorBlaze 72 M4
 ColorBlaze 72 M6
 ColorBlaze 72 MA

iColor
 CONTEST
 Scn 320
 COOLUX
 Pandora Camera
 Pandora Gradients
 Pandora Layers
 CYBERTECH
 Festoon Dimmer
 Festoon Time
 D TEK
 D-Mix
 D-Mix Pro
 D-Switch
 D-Switch Pro
 DHA
 DBL 6ch
 DBL 10ch
 DMX 2 LightTalk
 DTS
 Arc 250
 Arc 400
 Arc 575 (4ch)
 Arc 575 (8ch)
 Colour Changer
 Delta R (15ch)
 EasyScan
 Strobe M1
 Strobe M2
 Strobe M3
 Titan Solo FC 6ch
 Titan Solo FC 9ch
 Titan Solo RGB10ch
 Titan Solo Wh 10ch
 X Image 575
 XM1200 Spot
 XR4 Spot (13ch)
 XR4 Spot (17ch)

XR5 Spot (15ch)
 XR5 Spot (21ch)
 XR5 Wash (16ch)
 XR7 Spot (8ch)
 XR7 Spot (10ch)
 XR7 Spot (16ch)
 XR7 Wash (8ch-8)
 XR7 Wash (10ch-8)
 XR7 Wash (10ch-16)
 XR7 Wash (14ch-8)
 XR7 Wash (16ch-16)
 XR8 Spot (16ch)
 XR8 Spot (20ch)
 XR8 Wash (16ch)
 XR9 Spot (18ch)
 XR9 Spot (26ch)
 XR250 Spot(8chan)
 XR250 Spot(10chan)
 XR250 Spot(14chan)
 XR250 Wash(8chan)
 XR250 Wash(10chan)
 XR250 Wash(16chan)
 XR700 Spot CMY 22c
 XR700 Spot CMY 31c
 XR1200 Wash
 XRLaserGreen(18ch)
 XScan 575 (9ch)
 XScan 575 (12ch)
 XScan 575 (15ch)
 Z1 (5ch)
 Z1 (6ch)
 Z1 (9ch)
 E CUE
 Calypso
 EFFECTS COMPANY
 CO2Jet
 ELATION
 Active Scan 250

Appendices

Active Wave 250	Xcelon 575	TC-250	Gyro 2
CMY Zoom 250	ELEKTRALITE	TC-300	Nebula575/1200 OFF
Colour Spot 250	Elektrik Eye	TF-5	Nebula575/1200 ON
Design LED 36MH 10	mb150	TG-5	Nocturno 2500
Design LED 36MH 12	mm150	TMH-155	PF3603 (8 bit)
Design Spot 250	my150	TR-5	PF3603 (16 bit)
Design Spot 575E	my250	TS-2	Primoscan
Design Wash 250	my250w	TS-5	Promo 2
DesignLED12 Brick6	my575-2	TS-7	Proscan 2
DesignLED12Brick15	my575w	TS-150	Proscan X
Easy Color 8bit	PaintCan	TS-155	Roulette 575
Easy Color 16bit	ELEMENT LABS	TS-255	Roulette 1200
Focus Spot 250	VersaDrive	TW-150	S-IMAGO 2500
HZ-400	ELITE	EVL	Scan 575
Joy 150 (Normal)	ServoColor250 (8)	Colour Pack 250	Scan 1200
Joy 150 (Program)	ServoColor250 (16)	Mini Spot 150 SA	Starlight
Joy 300 (Normal)	ServoColor575 (8)	Mini Spot 150/250	Supercleverscan
Joy 300 (Program)	ServoColor575 (16)	Pro Color	Three Sixty
Krypton81 3ch	ServoSpot 250 (8)	Pro Scan 150/250	FINE ART
Krypton81 6ch	ServoSpot 250 (16)	Pro Spot 250	Fine 400 Spot
Mini Patend	ServoSpot 575 (8)	Pro Spot 575	Fine 400 Wash
Pixel Drive	ServoSpot 575(16)	Pro Strobe TB1500D	Fine 500 Spot
Power Spot 250	ETC	Pro Wash 250	Fine 500 Wash
Power Spot 575	S4 Revolution	Pro Wash 575	Fine 700 Spot
Power Spot 575i	EUROLITE	Spin	Fine 700 Wash
Power Wash 250	LED ML 56	Viva 250S	Fine 1500 Spot 16b
PowerWash250 Basic	LED Par	EXPOLITE	Fine 1500 Spot Ext
Pro Color	LED Par 64	ELP 60 Mode5	Fine 1500 Spot Std
Proton Color	LED Par 64 UV	ELP 60 Mode6	Fine 1500 Wash 16b
Proton Star	LED RGB Mix	FAL	Fine 1500 Wash Ext
Stage Color C	RGB Par (C+B Mode)	360 4 Zoom	Fine 1500 Wash Std
Stage Color CB	RGB Par (Col Mode)	360 Colour	Fine 2000 Spot Pro
Stage Color RGB	RGB Par (RGB Mode)	360 Laser	Fine 4000
Vision Color 250	SuperStrobe	Day Light 1200 EB	Fine 8000
Vision Scan 250	TB-5	DMX Colour Changer	Fine2000 4lite
Vision Scan 575	TC-5	FAL 1000 8bit	Fine2000 Spot
Waterfall 250	TC-150	FAL 1000 16bit	Fine2000 Spot Enh
X Fogger	TC-200	FAL 2000	Fine2000 Video

Appendices

Fine2000 Wash	FOS 1/2/3/4	PHS-700 (8 bit)	SA-5X
Fine3000 Spot	FOS AF	PHS-700 (16 bit)	Shiva (4 Channel)
Hanging LED	FUNKY	PHS-710	Shiva (6 Channel)
Moving Head LED	Daddy-O	PHW 250 (16 Bit)	GENIUS
Project LED	FUTURELIGHT	PS/D-200PR (8)	Micromega
V2000 HPE	Brilliant Flower	PS/D-200PR (16)	Motor Show
V2001	CC-150	PSC-575	Next Scan
V2003	CC-200	PSC-1200	Next Scan RG
V2005	Circle	PSX-575	Nexus
V2008	Cross Beam	RT-150	Nexus 2
V2009	DF-250	RT-240	Nexus 3
V2014	DJ Color 200	SC-240	Quasar
V2018	DJ Head 575 Wash 8	SC-250	Super Quark
V2021	DJ Head 575 Wash16	SC-370	Super Quark MSD250
V2023	DJ Scan 200	SC-375	Topscan
V2024	DJ Scan 250	SC-380	GLITES
V2025 - FS	DJ Scan 600	SC-530 (8 bit)	300S 8bit
V2028 - FS	Duke 1200	SC-530 (16 bit)	300S 16bit
V2029 - FS	Eye-18	SC-740 (8 bit)	Lumiled 8bit
V2031	Eye-36	SC-740 (16 bit)	Lumiled 16bit
V2032	FX-150	SC-780 (16 bit)	GLP
V2033	Genesis	SC-980 (16 bit)	Impression Compres
V2042	H-150	ScanMSD200/H250MK	Impression HiRes
V2048	MH-640 (8 bit)	S	Impression Normal
V2049	MH-640 (16 bit)	Spider	Joy 150
V2080	MH-660 (8 bit)	TML-7	Joy 300
V2081	MH-660 (16 bit)	Voyager	Junior Scan 1
V2082	MH-840 (8 bit)	Wall Light	Junior Scan 2
V2083	MH-840 (16 bit)	G LEC	MAX
V2088	MH-860 (8 bit)	G-Lec	Mighty Scan
V2088P	MH-860 (16 bit)	GENI	MiniPatend
FIVE STAR	Miracle	Mizar 12	MiniStartTec II
Spica 250M 8bit	PCC 1200	Mojo Spin Master I	Patend Light 575
Spica 250M 16bit	PCC-250 CMY	OBY 600 Wash (8)	Patend Light 1200
FLASH BUTRYM	PCC-250 Pro	OBY 600 Wash (16)	Patend Light Basic
FL-575 Spot 8Bit	PHS-200	Oby 2000 Outline	PatendLight1200HMI
FL-575 Spot 16bit	PHS-250 Pro	OBY-3	Pocket Scan
FLY	PHS-260	OBY-5	Startec 575/1200

Appendices

Startec 2000 Ext	Colorway 3ch 2DMX	Color Power	HUBBELL
Startec 2000 ExtII	Colorway 5ch 1DMX	Color Pro	HX Spot
Startube 4	Colorway 5ch 2DMX	Color Pro Enhanced	HX Wash
YPOC 250	Compass	Cyberlight Mode 1	ISOLUTION
YPOC 250 Basic	Daisy In	Cyberlight Mode 2	iColor3
YPOC 250 Color	Daisy On	Cyberlight Mode 3	iColor4
YPOC 250 Color Bas	Daisy Out	DataFlash AF1000	iMove 5w
YPOC 250 L	Danube	DL.2 Global	iMove 250S 8ch
YPOC 250 Pro	Dawn	DL.2 Head	iMove 250S 16ch
YPOC 575 Color	Daze	DL.2 Layer	iMove 250W 8ch
YPOC 575 Pro	Deck	IBeam V2 Set 000	iMove 250W 16ch
YPOC 700	Dice	IBeam V2 Set 010	iMove 575S 8ch
YPOC Color	Dive	Intellabeam 700(7)	iMove 575S 16ch
GREEN HIPPO	Dune	Intellabeam 700(8)	iMove 575SP 8ch
Hippotizer DMXClub	Kaleido 3ch 1DMX	Nebula	iMove 575SP 16ch
Hippotizer V2 Layr	Kaleido 3ch 2DMX	SHOWGUN	iMove 575W 8ch
Hippotizer V2 Mast	Kaleido 5ch 1DMX	Studio Beam (Flat)	iMove 575W 16ch
Hippotizer v3 Layr	Kaleido 5ch 2DMX	Studio Beam (Full)	iRock 4C
Hippotizer v3 Mast	Kolorado 2	Studio Color 250	iRock 7B
Hippotizer v3 PMas	KolorClip 150w	Studio Color 575	JAMES THOMAS
HippotizerStage M1	KolorJet CMY	Studio Command	PixelBrick 22 3
HippotizerStage M2	KolorJet FixedCols	Studio Command H	PixelBrick 22 4
HippotizerStage M3	Kolorstream (CMY)	Studio Spot 250	PixelBrick 22 4+E
HStage Layer 1 M1	Kolorstream (F/C)	Studio Spot 575	PixelBrick 22 12
HStage Layer 1 M2	Parade	Studio Spot 575 Z	PixelBrick 22 24
HStage Layer 1 M3	PopScan 8	Studio Spot 575CMY	PixelBrick 22 24+E
HStage Layer 2 M1	PopScan 16	StudioSpot 575CMYZ	PixelEight 3
HStage Layer 2 M2	Scanvision	Technobeam (Full)	PixelEight 3 Mint
HStage Layer 3 M1	Scanvision 2(8)	Technobeam (Red)	PixelEight 3+E
GRIVEN	Scanvision 2(16)	Technobeam Iris	PixelEight 6 Mint
Acrobat 250FE (Hi)	Super Marine Bronz	Technopro (Full)	PixelEight 6ch
Acrobat 250FE (Lo)	HIGH END SYSTEMS	Technoray (Full)	PixelEight 12 Mint
Acrobat 250PE (Hi)	Catalyst DL.1	Technoray (Red)	PixelEight 12ch
Acrobat 250PE (Lo)	Catalyst DL.1 +Eye	Trackspot	PixelEight 24ch +E
Acrobat 1200 PE	Catalyst Pro 3.2	Trackspot 2 (8)	PixelEight DMX
Acrobat PE 575 (8)	Color Command	Trackspot 2 (9)	PixelEight DMXMint
Acrobat PE575 (16)	Color Command +Dim	x.Spot	PixelLine110 4+E
Colorway 3ch 1DMX	Color Merge	x.Spot Reduced	PixelLine110 20+E

Appendices

PixelLine522 Ef D	VaryColor7 JB Mode	Vortex	Swing II
PixelLine522 Ex35	VaryLED3/84 HOG C	LASER SIM	LOOK SOLUTIONS
PixelLine522 Max1	VaryLED3/84 HOG S	Laser	Unique
PixelLine522 Max2	VaryLED3/84 JB C	LDDE	Viper
PixelLine1044 9	VaryLED3/84 JB S	SpectraWow+	LYTE QUEST
PixelLine1044 27	Varyscan 3 SP + 8C	LE MAITRE	Motorhead
PixelLine1044 Ef D	Varyscan 6	MVS	MAC MA
PixelLine1044 Ex61	Varyscan P6	Stadium Hazer	MAC MA
PixelLine1044 Max1	Varyscan Special	LEADER LIGHT	MAD LIGHTING
PixelLine1044 Max2	Varyscan4 1200HMI	ProNeo Tour RGB	Imp
PixelPar 87 6xRGB	Varyscan4 CP575HMI	ProNeo Tour RGB+D	Itm
PixelPar90 FX E1	Varyscan4EV1200HMI	ProNeo Tour RGBW	MAD Colour 211AP
PixelPar90 FX E1+	Varyscan5MV1200HMI	ProNeo Tour RGBW+D	MAD Colour 211HP
PixelPar90 FX E1E1	VaryScan7	LED	MAD Scan 411AP
PixelPar90 FX E1E2	VaryScanP3	3 Channels - RGB	MAD Scan 411HP
PixelPar90 FX E2	VaryscanSpec Plus	RGB PAR 575	MAD Scan 611ARP
PixelPar90 FX E2+	VScan 3 250MSD (6)	Scarabeo 575	MAD Star 311AP
PixelPar90 FX E2E2	VScan 3 250MSD (8)	LEDJ	MAD Star 311HP
PixelPar90 FXE1E1+	Winner II	Blockbuster 8	MAD Star 511ARP
PixelPar90 FXE1E2+	JEM	Color Burst Sound	Q Colour A/M
PixelPar90 FXE2E2+	AF-1	LED RGB 252	Q Scan A/M
PixelPar90 Hi RGB6	AF-2	LED-56	Q Star A/M
PixelPar90 Lo RGB3	Glaciator	LIGHT CONVERSE	Scan 611A
PixelPar90RGB3+M	Hot 2000	Camera	Star 511A
PixelPar9016bRGB6M	Roadie	LIGHTING INNOVATIO	MARTIN
JB LIGHTING	ZR 22 DMX	CXI	Acrobat
Cartoon Laser	ZR 24/7	Inno 4 Follow Spot	Acrobat (Extended)
JBLED A7 Comp8bt	KINOFLO	Inno Four 36	Atomic 3000 (1 Ch)
JBLED A7 Comp16bt	Koloris	Inno Four EFX	Atomic 3000 (3 Ch)
JBLED A7 St8bt	LAMPO	Inno Four Par	Atomic 3000 (4 Ch)
JBLED A7 St16bt	Columbus 650	Motoryoke ADB 2kW	Atomic Colors (1)
Space Color Laser	Columbus MSR 400RG	MotoryokeP360	Atomic Colors (2)
Twinbeam Laser	Domingo	S4 Par LR	CX-2 (1 Channel)
Vary Color P3 Hog	Gemini	S4 Profile	CX-2 (4 Channel)
Vary Color P3 JB	Ghost	TecLumen	CX-4 (1 Channel)
Varycol Stg1200HMI	Sintesi	LIGHTING TECH	CX-4 (6 Channel)
Varycolor 2000 New	Swift (8 bit)	Caterpillar	CX-10
VaryColor7 Hg Mode	Swift (16 bit)	LITEBEAM	Cyclo 03

Appendices

Cyclo 04	MAC 250+ (Mode 2)	Mac III Extended	MX-4 (6 Channel)
DestroyerX250(1Ch)	MAC 250+ (Mode 3)	Mac TW1 - Basic	MX-4 (7 Channel)
DestroyerX250(5Ch)	MAC 250+ (Mode 4)	Mac TW1 - Enhanced	MX-10
Ego X4	MAC 300 (Mode 1)	Magnum	PAL 1200 (Mode 1)
Ego X5	MAC 300 (Mode 2)	Mania EFX500 M1	PAL 1200 (Mode 2)
Ego X6	MAC 300 (Mode 3)	Mania EFX500 M2	PAL 1200 (Mode 3)
Ext 600 Compact M1	MAC 300 (Mode 4)	Mania EFX600 M1	PAL 1200 (Mode 4)
Ext 600 Compact M2	MAC 500 (Mode 1)	Mania EFX600 M2	PAL 1200E (Mode 1)
Exterior 200	MAC 500 (Mode 2)	Mania EFX700 M1	PAL 1200E (Mode 2)
Exterior 600 (M1)	MAC 500 (Mode 3)	Mania EFX700 M2	PAL 1200E (Mode 3)
Exterior 600 (M2)	MAC 500 (Mode 4)	Mania EFX800 M1	PAL 1200E (Mode 4)
Exterior200 LEDHSI	MAC 550 (Basic)	Mania EFX800 M2	Pro 218 (Mode 1)
Exterior200 LEDRGB	MAC 550 (Enhanced)	Mania SCX500 (6)	Pro 218 (Mode 2)
Exterior200LDRGBAW	Mac 575 Krypton Ba	Mania SCX500 (8)	Pro 218 (Mode 3)
Exterior200LEDHSIC	Mac 575 Krypton Ex	Mania SCX600 M1	Pro 218 Mk1
FiberSource CMY150	MAC 600 (Mode 1)	Mania SCX600 M2	Pro 400 (Mode 1)
FiberSource QFX150	MAC 600 (Mode 2)	Mania SCX700 M1	Pro 400 (Mode 2)
Imager01 M1	MAC 600 (Mode 3)	Mania SCX700 M2	Pro 400 (Mode 3)
Imager01 M2	MAC 600 (Mode 4)	Matrix Controller	Pro 518 (Mode 1)
Imager01 Mirror M1	MAC 600NT (Mode 1)	Maxedia Base	Pro 518 (Mode 2)
Imager01 Mirror M2	MAC 600NT (Mode 2)	Maxedia Layer	Pro 518 (Mode 3)
Imager04 M1	MAC 600NT (Mode 3)	Maxedia Output	Pro 918 (Mode 1)
Imager04 M2	MAC 600NT (Mode 4)	MiniMac Prof (M1)	Pro 918 (Mode 2)
Imager04 Mirror M1	Mac 700 Wash	MiniMac Prof (M2)	Pro 918 (Mode 3)
Imager04 Mirror M2	Mac 700 Wash Ext	MiniMac Prof (M3)	Pro 918 (Mode 4)
Imagescan (Mode 1)	MAC 700Profile Bas	MiniMac Prof (M4)	Pro 1220 XR Mode 1
Imagescan (Mode 2)	MAC 700Profile Enh	MiniMac Wash (M1)	Pro 1220 XR Mode 2
MAC 250 (Mode 1)	MAC 1200 (Mode 1)	MiniMac Wash (M2)	Pro 1220 XR Mode 3
MAC 250 (Mode 2)	MAC 1200 (Mode 2)	MiniMac Wash (M3)	Pro 1220 XR Mode 4
MAC 250 (Mode 3)	MAC 1200 (Mode 3)	MiniMac Wash (M4)	Pro1220 II Full
MAC 250 (Mode 4)	MAC 1200 (Mode 4)	MiniMacMaestro(M1)	Pro1220 II Reduced
MAC 250 Entour	MAC 2000 Perf (8)	MiniMacMaestro(M2)	Pro1220 IIR Full
MAC 250 Entour Enh	MAC 2000 Perf (16)	MiniMacMaestro(M3)	Pro1220 IIR Reduce
MAC 250 Krypton	MAC 2000 Prof (8)	MiniMacMaestro(M4)	Pro1220CMYR Mode 1
MAC 250 Krypton En	MAC 2000 Prof (16)	MX-1 (1 Channel)	Pro1220CMYR Mode 2
MAC 250 Wash	MAC 2000 Wash (8)	MX-1 (6 Channel)	Pro1220CMYR Mode 3
MAC 250 Wash Ex	MAC 2000 Wash (16)	MX-1 (7 Channel)	Pro1220CMYR Mode 4
MAC 250+ (Mode 1)	Mac III Basic	MX-4 (1 Channel)	Pro1220RPR Mode 1

Appendices

Pro1220RPR Mode 2	MILTEC	SeaChanger/CTC	Theatre Colour
Pro1220RPR Mode 3	MT 250 Scan	SeaChanger/Dimmer	Theatre Colour LT
Pro1220RPR Mode 4	MOJO	SeaChanger/Green	Theatre Master
Punisher X250(1Ch)	Mojo Scan 1	SeaChanger/Magenta	Theatre Wash
Punisher X250(6Ch)	Mojo Scan 2	OSIRIS	Tornado
RGB Laser 1.6	MORPHEUS	Isis 575 Spot	XL 250 Extended
Robocolor II (M1)	ColorFader	Isis 575 Wash	XL 250 Short
Robocolor II (M2)	ColorFader + Dim	Neftis 575	XL 250 Standard
Robocolor III (M1)	PanaBeam XR2	Orus 1200 Spot	XL 575 Extended
Robocolor III (M2)	MOVING LED	Seth 250	XL 575 Short
Roboscan 805	Moving LED	PAN COMMAND	XL 575 Standard
Roboscan 812	MOVITEC	Colorfader Mode D	XL 700 Extended
Roboscan 812 (Ext)	SL250 (16 Bit)	PR LIGHTING	XL 700 Short
Roboscan 1020	WL250 8	Chameleon M	XL 700 Standard
RoboZap	WL250 16	Design 150	XL 1200 Spot Exten
smartMac 8bit	MUSHROOM	Laser 100	XL 1200 Spot Short
smartMac 16bit	Moving LED Max	Moon	XL 1200 Spot Stand
Stage Cyclo	Moving LED Min	Nova	XL Framing 1200 Ex
StageBar54 HSI	NJD	Orland Follow	XL Framing 1200 Sh
StageBar54 HSIC	Chroma HX	Orland Scan	XL Framing 1200 St
StageBar54 RGB	Datamoon	Pilot 150 (8 bit)	XL Wash 700 Ext
StageBar54 RGBAW	JL10 (Mode 1)	Pilot 150 (16 bit)	XL Wash 700 Short
Wizard (6 ch)	JL10 (Mode 2)	Pilot 150 GP	XL Wash 700 Std
Wizard (8 ch)	Microbeam 100	Pilot 250	XL Wash 1200 Ext
Wizard Extreme8 ch	Mirage LED (3ch)	Pilot 250 Wash	XL Wash 1200 Short
Wizard Extreme11ch	Mirage LED (MX90)	Pilot 300 (8 bit)	XL Wash 1200 Std
MAX	MX90 Mode	Pilot 300 (16 bit)	PRG
Max 1000 8bit	Predator HX	Pilot 575	EX1 Ambient
Max 1000 16bit	Predator MX	Pilot 575 Wash	EX1 Background
MDG	Quasar HX 4ch	Pilot 1200	EX1 Camera
Atmosphere	Quasar HX 8ch	Pilot 1200 Wash	EX1 Keystone
Ice Fog	Raptor HX 4ch	Pilot Wash(8 bit)	EX1 Object
Max 3000	Spectre (3 Chan)	Pilot Wash(16 bit)	EX1 Object Texture
Max 5000	Spectre (MX90)	Planet	EX1 Spot
METEOR	Super Blitzter	Solo 250	PROEL
XL	NOVA LIGHT	Solo 575	575 CN Tarkus
MICROH	High Ground	Solo 575P	575 SE Dream Light
LED Bar 2	OCEAN OPTICS	Solo 1200	575 Wash

Appendices

PROSOUND	Beam 250 XT	ColorSpot 575AT M4	ColorWash2500EATM1
Smart Scan II	ClrWash575ATZoom 1	ColorSpot575EAT M1	ColorWash2500EATM2
PULSAR	ClrWash575ATZoom 2	ColorSpot575EAT M2	ColorWash2500EATM3
ChromaZone/Bank 6	ClrWash575ATZoom 3	ColorSpot575EAT M3	ColorWash2500EATM4
ChromaZone/Bank 9	ClrWash575ATZoom 4	ColorSpot575EAT M4	ColorWash2500EATM5
ChromaZone/Bank 36	Club Roller 150CT	ColorSpot700EAT M1	DigiSpot 5000DT 4
ChromaZone/Bank 42	Club Roller 250CT	ColorSpot700EAT M2	DigiSpot 5000DT 32
ChromaZone/Bank 46	Club Scan 150	ColorSpot1200AT M1	DigiSpot 5000DT 51
Demon Strobe	Club Scan 250	ColorSpot1200AT M2	Digital Spot3000DT
QMAXZ	Club Spot 150CT M2	ColorSpot2500EATM1	DigitalSpot3kDTLay
Q1500S	Club Spot 300CT 8b	ColorSpot2500EATM2	DigitalSpot3kDTMas
Q1500W	Club Spot 300CT M1	ColorSpot2500EATM3	DJ Roller 150 XT
QM575S	Club Spot 300CT M2	ColorWash 700AT M1	DJ Roller 250 XT
QM575W	Club Spot CT (8)	ColorWash 700AT M2	DJ Scan 150 XT
QM700S	Club Spot CT (16)	ColorWash 700AT M3	DJ Scan 250 XT
QM700W	Club Wash CT (8)	ColorWash 700AT M4	Dominator 1200 XT
QME575S	Club Wash CT (16)	ColorWash 700AT M5	Ecolor 250 XT
QME575W	ColorMix 240AT(M1)	ColorWash 700AT M6	Funky
QME700P	ColorMix 240AT(M2)	ColorWash 750AT T1	Fusion
QME700P Ext.Mode	ColorMix 250AT(M1)	ColorWash 750AT T2	Hip Hop
QME700P Std.Mode	ColorMix 250AT(M2)	ColorWash 750AT T3	ImageSpot250 AT 8
QME700S	ColorMix150AT Prof	ColorWash 750AT T4	ImageSpot250 AT 16
QME700W	ColorMix150AT Wash	ColorWash250AT(M1)	LED Blinder 96 M1
QS250S	ColorMix550AT (M1)	ColorWash250AT(M2)	LED Blinder 96 M2
QS250W	ColorMix550AT (M2)	ColorWash250AT(M3)	LED Blinder148 M1
QSE400S	ColorMix575AT (M1)	ColorWash250AT(M4)	LED Blinder148 M2
QSE400W	ColorMix575AT (M2)	ColorWash575AT(M1)	LED Blinder148 M3
QSE575S	ColorSpot 170AT M1	ColorWash575AT(M2)	LED Blinder148 M4
QSE575W	ColorSpot 170AT M2	ColorWash575AT(M3)	LED Blinder196 M1
RADLITE	ColorSpot 170AT M3	ColorWash575AT(M4)	LED Blinder196 M2
RLcanvas	ColorSpot 170AT M4	ColorWash575EATM1	LED Blinder196 M3
RLgraphics	ColorSpot 250AT M1	ColorWash575EATM2	LED Blinder196 M4
RLmask	ColorSpot 250AT M2	ColorWash575EATM3	LED Wash 136LT M1
RLpixel	ColorSpot 250AT M3	ColorWash575EATM4	LED Wash 136LT M2
RLsurface	ColorSpot 250AT M4	ColorWash1200EATM1	MediaFusion LayerF
RLtext	ColorSpot 575AT M1	ColorWash1200EATM2	MediaFusion LayerM
RLwave	ColorSpot 575AT M2	ColorWash1200EATM3	MediaFusion LayerT
ROBE	ColorSpot 575AT M3	ColorWash1200EATM4	MediaFusionMasterF

Appendices

MediaFusionMasterS	Spot575XT (Mode 1)	Miniscan 2001 MSD	Idea Wash 250
MSZoom 250 XT(8)	Spot575XT (Mode 2)	Moving FX 2002	Newton 1200
MSZoom 250 XT(M1)	Stage Banner 10 AT	Moving Spot 575MSZ	Palco
MSZoom 250 XT(M2)	Wash150XT (Mode 1)	Moving Spot MSD250	Palco Mobile
RecessedSpot170 M1	Wash150XT (Mode 2)	Moving Wash MSD250	Ribalta
RecessedSpot170 M2	Wash150XT (Mode 3)	MovingWashZoom 575	Synthesis 700 HRNT
RecessedSpot170 M3	Wash150XT (Mode 4)	Prince	Synthesis 700 HRT
RecessedSpot170 M4	Wash250XT (8 bit)	Shop 150	Synthesis 700 LRNT
RecessedWash150 M1	Wash250XT (Mode 1)	Shop 250	Synthesis 700 LRT
RecessedWash150 M2	Wash250XT (Mode 2)	SuperPrince575(6)	Victory (HiRes)
RecessedWash150 M3	Wash575XT (8 bit)	SuperPrince575(10)	Victory (LoRes)
RecessedWash150 M4	Wash575XT (Mode 1)	Tracer1200	Victory II (HiRes)
REDWash3-192 M1	Wash575XT (Mode 2)	SAJEM	Victory II (LoRes)
REDWash3-192 M2	ROSCO	Copernic	SHOW PRO
REDWash3-192 M3	I-Cue 8bit	SELADOR	Accubeam400AB-400
REDWash3-192 M4	I-Cue 16bit	X7	Accubeam500AB-500
RMix3.192 (M1)	Indexer M1	SGM	AccucolorPowerAB60
Scan250 XT (8 bit)	Indexer M2	Colorlab 250	AccustarPowerAB20
Scan250 XT (Mode1)	Indexer M3	Colorlab 575	Cyberscan (Mode 1)
Scan250 XT (Mode2)	SAGITTER	Colorlab HP 575	Cyberscan (Mode 2)
Scan575 XT (8 bit)	Active Color 250	Colorlab HP 1200	SHOWLED
Scan575 XT (Mode1)	Flexo (Mode 1)	Galileo II HP(SGM)	Chameleon (Mode10)
Scan575 XT (Mode2)	Flexo (Mode 2)	Galileo II HP(STD)	Chameleon (Mode24)
Scan1200XT (8 bit)	Flexo (Mode 3)	Galileo III (SGM)	ShowLED Mode9
Scan1200XT (Mode1)	Flexo (Mode 4)	Galileo III (STD)	SHOWTEC
Scan1200XT (Mode2)	Flexo CDM 150 (M1)	Galileo IV (SGM)	Arc-Bar 3 Arc1
Spot150XT (Mode1)	Flexo CDM 150 (M2)	Galileo IV (STD)	Arc-Bar 3 Arc1+D
Spot150XT (Mode2)	Flexo CDM 150 (M3)	Genio Mobile	Arc-Bar 3 S1
Spot150XT (Mode3)	Flexo CDM 150 (M4)	Giotto Profile 400	Arc-Bar 3 S2
Spot150XT (Mode4)	HyperColor 575	Giotto Spot 250	City Painter 575
Spot160XT (Mode1)	Infinity Club 1200	Giotto Spot 400	Club Colour Wash
Spot160XT (Mode2)	Infinity Live 1200	Giotto Spot 400CMY	Club Spot 575
Spot160XT (Mode3)	InfinityMSZ1200/10	Giotto Spot 1200	Explorer 250 Pro
Spot160XT (Mode4)	InfinityMSZ1200/12	Giotto Wash 400	Explorer 250 Sp Ba
Spot250XT (8 bit)	InfinityMSZ1200/14	Giotto Wash 1200	Explorer 250 Spot
Spot250XT (Mode 1)	InfinitySL1200(10)	GiottoWash1200 1.4	Explorer 250 Wash
Spot250XT (Mode 2)	InfinitySL1200(12)	Idea Spot 250	Explorer 575 Spot
Spot575XT (8 bit)	Mask Color Zoom	Idea Spot 575	Explorer 575 Wash

Appendices

LED Dancefloor	Helyos	CS4 minus dimmers	Summa HTI
LED Par	Heos	Excess 700 (8bit)	SUREPRO
LED Pixel Track	Ireos Pro	Excess 700 (16bit)	SP880 9chan
LED PowerBrick 3ch	Luxor	Excess 1200(16bit)	SP880 13chan
LED PowerBrick 4ch	Olympus	Giant (8 Bit)	SYNCROLITE
LED PowerBrick 5ch	Pegasus	Giant (16 bit)	Syncrolite MX/SX
LED Powerbrick Ctr	Poseidon	Giant Color (8)	Syncrolite ST/SX
LED Wash Ultra Bri	STAGE LINE	Giant Color (16)	TAS
MiniMax 250	Twist 252	Hercules 600m	Acrobat
Moving Studiobeam	STAIRVILLE	Hercules 800e	CF 6
Phantom 250 Spot	LED Par	Light Deflector 8	Colore
Sunstrip Active 1	MH575 S 1off16off	Light Deflector 16	Colore at
Sunstrip Active 5	MH575 S 1off16on	Live 1200	Colore Fresnel
Sunstrip Active 10	MH575 S 1on16off	Live Pro 1200	Colour Beam
Typhoon	MH575 S 1on16on	Mini Beam	Compact Scan (8)
SILVER STAR	MV250H	MiniCity 100	Compact Scan (16)
LED110 Mx Color	SC250H	MiniCity 150	HT Scan (8)
Show Spot 1200	SC250Pro	MiniCity 250 (6)	HT Scan (16)
ShowProIRGY Laser	WS250H	MiniCity 250 (7)	Mini Ultra Scan
Spot 150	WS250Pro	Nano LED C	Pro Spot (8)
Spot 250 Advanced	STARLITE	PhotoWall 1200e	Pro Spot (16)
Spot 250 Basic	MK5	Predator	Pro Spot 575 (8)
Spot 250 V 2006	STRAND	Shark 150 (8 Bit)	Pro Spot 575 (16)
Spot 575 Advanced	Pirouette	Shark 150 (16 Bit)	Pro Wash (8)
Spot 575 Basic	Pirouette + Scroll	Shark 250 (10 Ch)	Pro Wash (16)
Wash 575 Advanced	STRONG	Shark 250 (11 Ch)	Pro Wash 575 (16)
Wash 575 Basic	Big Scan	Shark 250 (13 Ch)	Saetta
SKYTRONIC	STUDIO DUE	Space Flower	Symbol 700
150.320 8bit	Archiled C	Stratos Color (12)	TX 360B
SLS HELLAS	CityBeam (6)	Stratos Color (14)	Ultra Scan 700
PanScan 4 (8)	CityBeam (7)	Stratos HiRes (12)	Versi Colore
PanScan 4 (16)	CityColor (6)	Stratos HiRes (14)	TEC LUMEN
SPACE CANNON	CityColor (7)	XS 700 Wash/C 16bt	KTM 5.4 (8 Bit)
Athena	CityColor 300	XS-700 (8bit)	KTM 5.4 (16 Bit)
Easy Touring S	CityColor 400	XS-700 (16bit)	KTM 5.5 (8 Bit)
Easy Touring VHT	Crown	XS-1200 (16ch)	KTM 5.5 (16 Bit)
Focus 1200	CS1	XS-1200 (20ch)	Par-Color (2 Chan)
Helecopter	CS1+ Scroller	SUMMA	Par-Color (3 Chan)

Appendices

Scan 3D Evoluzione	Viva 575	VL5 Wash (Mode 1)	VLM Mirror (M 7)
Scan 4D2	Wash Pro 575	VL5 Wash (Mode 2)	VLM Mirror (M 8)
Scan 4D3	VARILITE	VL5 Wash (Mode 3)	VLM Mirror (M 9)
Spot575TM(8ch)	VL 500A 16-ext	VL5 Wash (Mode 4)	VLM Mirror (M 10)
Spot575TM(10ch)	VL 500T 16-ext	VL5 Wash (Mode 5)	VELLE MAN
Spot575TM(16ch)	VL 1000 A	VL5 Wash (Mode 6)	250 14/2
Vari-Color (2 Ch)	VL 1000 AS	VL5 Wash (Mode 7)	Snark 250
Vari-Color (3 Ch)	VL 1000 T	VL5 Wash (Mode 8)	VDP 250 MHS
Wash575TM(8ch)	VL 1000 TS	VL5 Wash (Mode 9)	VDP150 CC4
Wash575TM(10chM1)	VL 2000 Spot (E 8)	VL5 Wash (Mode 10)	VDP150MH6
Wash575TM(10chM2)	VL 2000 Spot (E16)	VL6 Spot (Mode 1)	VDP250 MH14/2
Wash575TM(14ch)	VL 2000 Spot (S 8)	VL6 Spot (Mode 2)	VDP250 MHS16
Wash575TM(16ch)	VL 2000 Spot (S16)	VL6 Spot (Mode 3)	VDP250 SC6
TECHNILUX	VL 2000 Wash (E 8)	VL6 Spot (Mode 4)	VDPLW1028
Techni Scan DX	VL 2000 Wash (E16)	VL6 Spot (Mode 5)	VISUAL PRODUCTIONS
Techni Scan DXi	VL 2000 Wash (S 8)	VL6 Spot (Mode 6)	Canvix Large
TecniScan 150	VL 2000 Wash (S16)	VL6 Spot (Mode 7)	Canvix Normal
TecniScan S	VL 2416 Wash (E 8)	VL6 Spot (Mode 8)	Canvix Small
TecniScan SX Pro	VL 2416 Wash (E16)	VL6 Spot (Mode 9)	Canvix Tiny
THEATRE PROJECTS	VL 2416 Wash (S 8)	VL6 Spot (Mode 10)	VISUALIES
Sky Art	VL 2416 Wash (S16)	VL6B (Mode 5)	ScumBox
TOPLITE	VL 2500 Spot	VL6B (Mode 6)	WYBRON
Merlin-C	VL 2500 Wash	VL6B (Mode 7)	CXI Index SpdOff
TRITON BLUE	VL 3000 Spot	VL6B (Mode 8)	CXI Index SpdOn
CC 250	VL 3000 Wash	VL6B (Mode 9)	CXI Mix SpeedOff
LED 36 Fixed	VL 3500 Spot	VL6B (Mode 10)	CXI Mix SpeedOn
LED 36 Moving Head	VL 3500 Wash	VL7 Spot (Mode 7)	Light Wand 2+Spin
MF-3	VL1	VL7 Spot (Mode 8)	Light Wand 2ch
MF-5	VL5 Arc (Mode 1)	VL7 Spot (Mode 9)	Light Wand 4+Spin
MF-7	VL5 Arc (Mode 2)	VL7 Spot (Mode 10)	Light Wand 4ch
Mini Spot 250	VL5 Arc (Mode 3)	VL7B (Mode 9)	NeXera
Spin 250	VL5 Arc (Mode 4)	VL7B (Mode 10)	NeXera CDM
Spot Pro 575 1	VL5 Arc (Mode 5)	VLM Mirror (M 1)	XILVER
SY 250	VL5 Arc (Mode 6)	VLM Mirror (M 2)	Droplet HSI
TT-4000	VL5 Arc (Mode 7)	VLM Mirror (M 3)	Droplet HSI Comp
V1200 Spot	VL5 Arc (Mode 8)	VLM Mirror (M 4)	Droplet RGB
V1200 Wash	VL5 Arc (Mode 9)	VLM Mirror (M 5)	Droplet RGB Comp
Viva 250 SP	VL5 Arc (Mode 10)	VLM Mirror (M 6)	Droplet Stat HSI

- Droplet Stat HSI C
- Droplet Stat RGB
- Droplet Stat RGB C

YING WEI

- D+RGB
- Spot Wash 1200 M1
- Spot Wash 1200 M2
- Spot Wash 1200 M3

ZAP TECHNOLOGY

- BigLite 4.5

ZOOM

- Par 64 LED
- Showlight Pro
- Stage Colour CB
- Stage Colour RGB

1982 Fixture types in 144
Manufacturers

Index

Index

- 14		
. Key	14	
/ 14		
@ 74		
. 74		
+ 14		
Absolute		
Wheel Adjustment	75	
Wheel Mode	118	
Active Playback Window	129	
Adding Fixtures	32	
All		
Clearing	63	
And	14	
Arrow Keys	16	
Art-Net	66	
Subnet	66	
Attributes	75	
Audio Ports	136	
Auto		
Chase Drive	96	
Follow On	88	
Auto Groups	47	
Auto Macros	48, 114	
Auto Menus	26, 27, 47, 80, 108, 114	
Auto Palettes	26, 48, 108	
AV Port	137	
Back	91	
Backspace	14	
Backward		
Chase Direction	96	
Track	116	
Bass		
Chase Drive	96	
Battery	140	
Beamshape		
Parameters	75	
Beat		
Chase Drive	96	
Blackout Key	10	
Blank Cue	95	
Blind	13	
Blind Mode	126	
Block		
Cue Stack	95	
Both		
Track	116	
Bounce		
Chase Direction	96	
bpm		
Chase Speed	96	
CAN	53	
CAN Port	137	
Capture	68	
CD		
Timecode	94	
Channel Data		
UDK	100	
Chase	96	
Chase Modifiers	96	
Direction	96	
Drive	96	
Fade	97	
Shots	97	
Speed	96	
CITP	68	
Clear	13, 24, 77	
Clear Options	63	
Colour		
Parameters	75	
Command Line	20, 77	
Suggested Commands	77	
Commands		
Fade Time	121	
Control Channels	7	
Control Wheels	16	
Conventions	6	
Copy	13	
Cue Stack	93	
Cues	92	
Effects	110	
Fixture Data	122	
Group	80	
Macro	113	
Palette	83	
Smart Tags	92	
Submasters	107	
Cue Only	13, 116	
Smart Tags	76	
Cue Setup window	88	
Cue Stack Directory Window	92	
Cue Stack Setup Window	94	
Blank Cue	95	
Block	95	
Chase Options	96	
Intensity Mixing	95	

Index

Master Fader	95	UDK	100	UDK.....	103
Move on Dark Options	98	Date	53	Edit Fixtures	
Renumbering Cues	94	Delay	13	Fixture Swapout	47
Timecode.....	94	Times	24, 72	Editing Fixtures	42
Trigger Options.....	97	Delete	13	Alignment.....	44
Unblock	95	Cue Stack	93	Change Type.....	47
Cue Stack Window	20, 88	Cues	92	Default Values.....	43
Cue Details	89	Effect	111	Fixture Names.....	43
Learn Mode	90	Group	81	Fixture Numbers.....	43
Stack Setup	90	Macro	113	Patch Functions	44
Cue Stacks	7, 92	Palette.....	83	Effects.....	108
Clearing	63	Submasters	107	Applying an Effect.....	110
Copying a Cue Stack	93	UDK	103	Copying an Effect	110
Deleting a Cue Stack	93	Desk Information.....	62	Deleting an Effect	111
Moving a Cue Stack.....	93	Desk Light	138	Effects Palette Window	108
Naming a Cue Stack.....	93	Desk Setup.....	49	Effects Window.....	109
Releasing a Stack	91	Behaviour	55	Moving an Effect.....	111
Selecting a Stack	85	Cue Stack Defaults	57	Naming an Effect	110
Turning into a Chase	96	Default Times	56	Recording an Effect.....	110
Cues	7, 13, 85	Inputs	53	Standard Effects	108
Adding Macros.....	88	Lock Functions.....	58	Using Control Wheels	109
Back	91	Outputs	54	Effects Palette Window	108
Copying a Cue	92	Peripherals	52	Effects Window	109
Deleting a Cue.....	92	Submaster Defaults	58	Ethernet	64, 137
Editing Delay Times.....	87	DHCP.....	65, 68	Art-Net	66
Editing Fade Times.....	87	Dimensions.....	138	Crossover	65
Editing Output Levels	86	Dimmer		DMX	66
Editing Triggers	87	Control Wheel	21	Switch	65
Loading	86	Dimmers		Except	14
Moving a Cue	92	Controlling	21	External Storage Devices	137
Naming a Cue	86	Direction	96	Factory Defaults	63
Next	88	DMX In		Fade	
Outputting	91	Channels.....	46	Chase Modifier	97
Pausing	91	DMX Input.....	138	Times	24, 72
Playing Back Cues.....	90	DMX Output.....	138	Fade Time Commands	121
Programming Cues.....	85	Window	129	Editing Cues	87
Recording	23	Drive	96	Recording Cues	87
Recording a Cue	85	Edit		Fan	

Index

Wheel Modes.....	119	HTP	95	Merge	117
Files	59	Master	95	MIDI	137
Clearing User Fixture Types	62	Intensity		Timecode	53, 88, 94
Loading Shows	60	Output Problems	21	Mouse	137
Loading User Fixture Types	61	Wheel	16	Mode	126
Saving Shows.....	59	IP Address	64, 65, 66	Move	13
Fixture Parameters		Kensington Lock	138	Cue Stack.....	93
Controlling	22	Knockout.....	120	Cues.....	92
Fixtures	7	Light Converse	68	Effect.....	111
Selecting	74	Load	13	Group	81
UDK.....	102	Cues	86	Macro	113
Follow On.....	88	Palettes	83	Palette	83
Forward		Submasters	107	Submasters	107
Chase Direction	96	UDK	103	Move on Dark.....	98
Track	116	Loading Shows.....	60	Name	13
Front Panel Controls	9	Lock Functions	58	Cue Stack.....	93
Full	74	LTP.....	95	Cues.....	24
Glossary	132	Macro		Effect.....	110
Go		UDK	102	Group	80
Button.....	12	Macro Window	112	Macro	113
Trigger.....	88	Macros	112	Palette	82
Grand Master.....	10	Clearing	63	Palettes.....	26
Graphical Interface.....	6	Copying a Macro	113	UDK.....	101
Group Window	20, 81	Deleting a Macro	113	Network	64
Groups	7, 80	Don't Move on Dark Macros	112	Remote	123
Automatic Groups	80	Macro Window	112	Zero Wire	70
Clearing	63	Moving a Macro.....	113	Numeric Keys	14
Copying Groups	80	Naming a Macro	113	Operating Environment	138
Deleting Groups.....	81	Playback Macros.....	112	Output Window	20
Group Window.....	81	Recording a Macro.....	113	Delay View	72
Moving Groups	81	Running a Macro	113	Fade View.....	72
Naming Groups	80	Submasters	106	Source View.....	72
UDK.....	101	Mains Inlet	136	Tagging.....	76
User Defined Groups	80	Manual		Values View	72
What are	80	Chase Drive.....	96	Window Setup.....	72
Highlight.....	82, 121	Fader	95	Page Window	98
Highlight Function	121	Playbacks.....	11	Pages.....	98
Home	122	Master Playbacks.....	12, 91	Clearing	63

Loading a Page onto Playbacks	98	Palette Windows.....	127	Real Time	
Naming Pages	98	Submaster	107	Triggers	88, 94
Page Window	98	UDK	101	Record	13
Palette Window	84	UDK Window	128	Commands, Basic	77
Palettes	7, 25, 82	Programming		Cue	23
Clearing	63	Beamshape Parameters.....	75	Group	80
Copying a Palette.....	83	Clear	77	Macro	113
Deleting a Palette	83	Colour Parameters.....	75	Palette	82
Moving a Palette	83	Controlling Fixture Parameters	75	Palettes.....	26
Naming a Palette	82	Copying Fixture Data	122	Submasters	28, 104
Outputting a Palette	82	Fade and Delay Times.....	120	UDK.....	100
Palette Windows	84	Highlight	121	User Views	130
Recording a Palette	82	Home Function.....	122	Record Options Window	115
UDK.....	102	Intensity Parameters	74	Attribute Selection	117
Updating	83	Knockout Function.....	120	Default Times.....	117
What are	82	Output Window	71	Merge	117
Pan/Tilt		Park Function	120	Remove	117
mode	126	Position Parameters.....	75	Tracking Options	116
Parameters	75	Record Options Window	115	Relative	
Park Function	120	Rem Dim Function	120	Wheel Adjustment	74, 75
Patch.....	32	Selecting Fixtures.....	74	Wheel Mode.....	118
Patch Views.....	37	Tagging Parameters.....	76	Release	12, 91
Channel View	38	Try Cue	121	UDK.....	101
Fixtures View	37	Wheel Editing Modes.....	118	Rem Dim	77, 120
Outputs View	37	Quick Start Tutorial.....	17	Remote	67, 123
Patching Fixtures	34	Adding Fixtures.....	17	PDA	67
Pause	91	Controlling Fixtures	22	Switches	53
PDA		Cues	23	Remote Input	136
Remote	67	Getting Started	17	Remove.....	117
Playbacks.....	7, 11	Groups	27	Renumber	
Master.....	12, 91	Loading Shows.....	30	Cue Stack.....	94
Submasters	105	Palettes	25	Reset Desk	63
Position		Saving Shows	29	Saving Shows.....	59
Parameters	75	Setting up the Desk.....	17	Screen Navigation Keys	125
Preview		Submasters.....	28	Close Key	125
Cue Window	126	User Definable Keys.....	27	Screen Key	125
Group Window.....	128	Random		Select Key	125
Macro Window	129	Chase Direction.....	96	Size Key.....	125

Index

View Key	125	Remote.....	136	USB Ports	137
Select Stack	12	Syntax Keys	14, 16	User Definable Keys	7, 15, 100, 104
Setup	13, 31	Next & Last	74	Channel Data UDK	100
Setup Window	31	Record Options	115	Clearing	63
Shots	97	Tag		Cue UDK	100
Smart Tags	13, 76, 92	Smart.....	76	Deleting a UDK.....	103
SMPTE.....	137	status.....	76	Editing a UDK.....	103
Timecode.....	53, 87, 94	Tagging.....	22	Fixture UDK	102
Software Updates.....	131	Technical Specification	136	Group UDK	101
Speed.....	96	Temperature.....	138	Macro UDK	102
Submasters.....	7, 13, 104	Thru	14, 74	Naming	101
Chase	105	Time	13, 53	Page	15, 102
Clearing	63	Touchscreen		Palette UDK	102
Copying.....	107	Calibration	50	Window.....	102
Defaults	58	support.....	51	User Fixture Types	33
Deleting	107	Track	13	User Views.....	130
DMX Address.....	53	Backward	116	Deleting a User View	130
Editing	107	Both.....	116	Recalling a User View	130
Fade Times	107	Cue Only.....	116	Recording a User View.....	130
Flash Button Action	105	Forward	116	Video Output.....	137
LTP Trigger Level	106	Trackball	16, 126, 137	View	13
Macros	106	Tracking.....	24	Weight	138
Moving	107	Smart Tags	76	Wheel Editing Modes	118
Page	106	Trigger.....	87	Absolute Mode	118
Playbacks	105	Try Cue	13, 121	Fan First Mode	119
Previewing	107	UDK Setup Window	100	Fan Last Mode.....	119
Recording	104	Flash Mode	101	Fan Middle Mode.....	119
Release Mode	106	Mixing Mode	101	Fan V Mode	119
Setup Window	105	Release Mode	101	Relative Mode	118
Submaster Controls... ..	106	Unblock		Windows.....	124
Window	104	Cue Stack	95	Mouse Operation	125
Submasters Setup Window	105	Undo	14	Wireless	
Subnet	64	Update	13	Access Point	67, 70
Art-Net.....	66	Submasters.....	107	DMX	70
Suggested Commands	77	UDK	103	Remote	67
Swap Out		Update Key.....	78	WYSIWYG	69
Fixture	47	Update Options Window	78	Zero Wire	70
Switches		Updating Fixture Library	62		



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